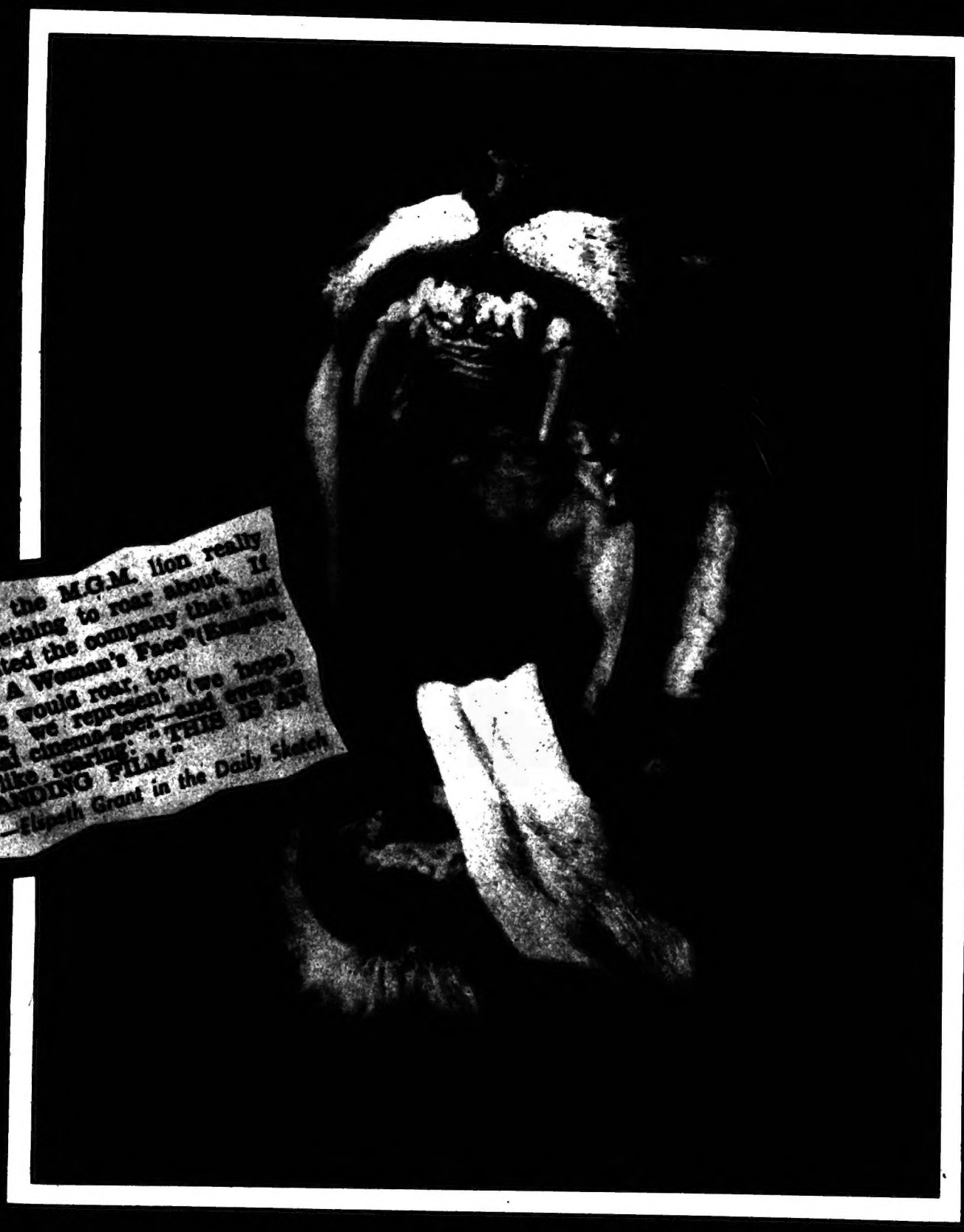
Kine WEEKLY

FILM STOCK: ECONOMY IMPOSSIBLE

See page 3


THIS week the M.G.M. lion really has something to roar about. It represented the company that had produced "A Woman's Face" (Empire, Friday) we would roar, too. As it is we represent (we hope) the critical cinema-goer—and even so we feel like roaring. "THIS IS AN OUTSTANDING FILM."
—Elspeth Grant in the Daily Sketch

OKAY, ELSPETH— WE'RE ROARING!

A SECOND GREAT WEEK!

Leo roars again on page 26

PRODUCT QUALITY DEMANDS PRINT QUALITY

AT LAST ! PERENNIAL YOUTH FOR POSITIVES !

Paramount announce a remarkable new technical development in the treatment of positive prints that ensures perfect reproduction and running no matter what its "life" has been. The condition of any Paramount film in years to come will be little different from the glossy pre-release copy shown at the West End Premiere. Its brilliance and clarity will be constant throughout its life which also will be far longer than that of an old-style print.

No longer will the exhibitor be worried by restless audiences, irritated by scratched or buckled film. The hardworking and efficient operator will also rejoice—he will no longer need to "condition" films by oiling or waxing, with the resultant overloading of the projector in pulling such film past the aperture.

This new process of seasoning the gelatine (to prevent it shrinking or swelling on contact with the heat of the projector lamp and the consequent scratching, warping and buckling) is known as Olympax—and was evolved for Paramount by Olympic Laboratories. *Olympax will be applied to all future Paramount films commencing with the release prints of the big aviation super "I Wanted Wings".*

Now exhibitors! look out for this wonderful new process in Paramount pictures. *Quality* films must be protected and they must be preserved also for a longer life! And you too, projectionists—wrongly blamed as you often are for film defects—you can forget your worries when you are showing Paramount. Remember, Paramount Pictures are now using OLYMPAX—The new processing to obviate print damage.

CHEAP SEATS FOR R.A.F. PATRONS
See page 9

Kinematograph WEEKLY

No. 1791 Thursday, August 14, 1941. Vol. 294

IDEAL KINEMA WITH THIS ISSUE

GOVERNMENT APPEAL FOR FILM STOCK ECONOMIES

K.R.S. Find Problem Insuperable

THREAT TO ENTERTAINMENT QUALITY

AFTER lengthy discussions among all sections of the industry, it has been found impossible to formulate a scheme to economise film stock.

IT WILL BE REMEMBERED THAT THE K.R.S. WAS INVITED BY THE BOARD OF TRADE TO SUBMIT SUGGESTIONS FOR THE REDUCTION OF THE NUMBER OF FILM PRINTS IF THIS WERE POSSIBLE WITHOUT PREJUDICE TO THE QUALITY OF ENTERTAINMENT PROVIDED.

Various plans were put forward, but on examination were found to be impracticable, and the inability of the K.R.S. to take action will be conveyed to the Board of Trade.

Representations by C.E.A. members on the K.R.S. film print economy plan has led to a virtual abandonment of its scheme for readjusting London release schedules.

The subject came up for discussion at the K.R.S. Council meeting on Tuesday last when the nature of the reply to the Board of Trade was debated.

Renters who had supported the idea of readjusting the North and South London releases confessed themselves impressed with the facts and arguments adduced by the C.E.A. when meeting the K.R.S.

They had not realised to the full what the effect would be on subsequent runs. Circumstances were different in many directions from those of two years ago. Closer bookings with less opportunity of examination in the dispatch department, inexperienced operators in the kinemas—these and other causes had resulted in a retrogression in the care with which film was handled. If that was so with 60 to 65 copies the wear would be greater on 50 to 55.

The general sense of the meeting was that it would be impossible to cut down the number of copies used without detriment to the entertainment value of the film which the Board of Trade wished to maintain.

FILM SUPPLIES TO R.A.F.

K.R.S. Challenges Government Report

NEW AGREEMENT WITH N.A.A.F.I.

DEEP dissatisfaction expressed by members of the Council of the K.R.S. regarding the arrangements for distributing films to R.A.F. camps led to a resolution being passed at Tuesday's meeting of the Council, requiring a new agreement similar in terms to that concluded with the Army Council.

The matter arose on a report of a meeting between members of the Council and the R.A.F. officer responsible for entertainment of Air Force personnel when putting a proposal that a body similar to the Army Council Committee should be set up.

From this report arose two main points: one that certain information which should have been given to the K.R.S. was withheld, and that the minutes of the meeting supplied by the Government Department were inaccurate on two important points.

R.A.F. camp kinemas to the number of 162 were being supplied by N.A.A.F.I., and of this the renters were unaware.

Particulars were given to the Council at Tuesday's meeting of the number of situations supplied by N.A.A.F.I. whether on 35 mm. or 16 mm. static or mobile.

In the course of the discussion the view was expressed that the K.R.S's. patriotic wish to supply the Forces with entertainment was not being appreciated as it should be. Were the strict business side of the matter regarded, they would be justified in refusing to supply films.

No one could accuse the renters of being commercial in their dealings with the Services, it was contended. The supplying of films to the Navy was an instance of this, and they did not complain of it because they were treated differently.

On the matter of the alleged inaccuracy of the minutes of the Government Department, several members who were present at the meeting challenged strongly the statements contained therein.

Exhibitors and others who want to telephone the Liverpool Branch of General Film Distributors (L. Blond) should note that the new exchange and number are Advance 5625.

ALLEGED COERCION OF KINEMA STAFFS

"Entirely Without Authority"

The action of staffs of employment exchanges in coercing girl employees of renters' staffs to undertake other work when registering under the Registration of Employment Order was the subject of a report by Frank Hill to members of the K.R.S. on Tuesday.

He had, he said, been in touch with the Ministry of Labour regarding the transference of members of female staffs, and had had an assurance that any suggestion of coercion was entirely without the authority of the department, and that instructions would shortly be issued to make the position clear. The Ministry was awaiting a report from the Board of Trade.

PAUL KIMBERLEY AS ARMY FILM CONTROLLER

The appointment of Capt. Paul Kimberley, O.B.E., as Controller of Cinematography to co-ordinate Army activities in maintenance, distribution and exhibition, has been notified to the various Trade associations, whose approval of the appointment is requested.

The appointment is an honorary one.

Pascal's G.B.S. Schedule

EIGHT PLAYS TO BE FILMED

GABRIEL PASCAL took an early opportunity after his arrival in this country to make public his big production plans. At a lunch on Monday he announced that he had arranged the requisite financial backing — entirely independent of any American distributor—and that the Hon. R. Norton and a representative of J. Arthur Rank would join the board of the new company. Distribution plans will be settled later.

After the first picture—"Snow Goose"—he will embark on a series of G. Bernard Shaw plays, seven in all. "Snow Goose" is a Canadian best-seller and demands Canadian backgrounds. Deborah Kerr and Paul Muni will play in it. During this production preparations will proceed for the Shaw pictures, of which "Arms and the Man" is to be the first, with Rex Harrison in the lead.

"Captain Brassbound's Conversion," for which he would like Lyn Fontaine and Alfred Lunt, will follow, then "The Devil's Disciple," "St. Joan" (for which no Hollywood stars would be acceptable), "Candida," "Cleopatra," and "Man and Superman."

"The Devil's Disciple," said Mr. Pascal, would certainly have to be produced on the other side of the Atlantic—it was the desire of G. B. S.—but details are not yet fixed about where the other pictures would be made. He suggested that Anthony Asquith would be responsible for one of them.

Robert C. Sherriff, Maxwell Anderson and Robert Newton were others with whom Mr. Pascal is in negotiation. The scale of production is suggested by the allocation of £100,000 for each of the bigger works, and from £50,000 to £70,000 for the others.

S. W. SMITH
Chairman and Managing Director of British Lion

A.B.P.C. Deal Completed

CONTROL REMAINS IN BRITAIN

Warner Representatives on Board

IT is announced by Mrs. John Maxwell and Warner Bros. that the contract for the sale to Warner Bros. of 2,000,000 ordinary shares of Associated British Picture Corporation, Ltd., has been signed.

These 2,000,000 5s. shares form part of a total of 4,050,000 held by Mrs. Maxwell, widow of the late chairman and managing director of A.B.P.C. The purchase price of these shares is believed to be 9s. per share and the total sum involved is £900,000.

THE PARTIES HAVE BEEN IN CONSULTATION WITH THE TREASURY AND THE BOARD OF TRADE THROUGHOUT THE LATER STAGES OF THE NEGOTIATIONS AND THOSE DEPARTMENTS HAVE INTIMATED THAT THEY HAVE NO OBJECTION TO THE COMPLETION OF THE TRANSACTION WHICH INVOLVES A SUBSTANTIAL CONTRIBUTION OF DOLLAR EXCHANGE BY WARNER BROS. TO H.M. TREASURY.

The terms agreed between the two parties have been directed to securing that control remains in British hands and do not affect the full freedom of the corporation in any way.

Proposals will be made to the Board of the corporation regarding the nomination of representative directors by Mrs. Maxwell and Warner Bros., and these arrangements, when made, will be submitted to the shareholders for confirmation at the next annual general meeting.

BRITISH LION TO PAY 50 PER CENT.

RECORD PROFIT FIGURES

ANNUAL REPORT

A REMARKABLE change in the fortunes of the British Lion Film Corporation, of which S. W. Smith is chairman and managing director, is revealed in the annual report. For the first time in its history the Company is paying a dividend—and 50 per cent. at that. Net profits have risen by £25,000, and the balance sheet reveals striking financial strength.

The report for the year to March 31, 1941, shows that the gross profit on trading reached the record total of £105,902, as against £77,373 in the preceding year.

The net profits, which were only £4,019 in the previous year, have jumped to £29,074. Out of this total £16,135 is reserved for income tax.

For the first time in its history, the company is paying a dividend of 50 per cent. on the 1s. ordinary shares, and, of course, the participating preference shares get their 7½ per cent. also for the first time, plus an additional 2½ per cent., making 10 per cent. in all.

The cost of these payments is £12,123, leaving a surplus of undivided profits to be carried forward of £20,707.

No less striking are the changes in the balance sheet. The cash, for instance, has increased from £60,185 to £124,672. Sundry debtors, etc., have risen from £91,508 to £114,028, but advance payments on films, which sum is recoverable from the producers' share of gross receipts, at £15,188, has decreased from £40,044 last year, and stock of films at £750, compares with £19,789.

On the liabilities side of the balance sheet, the amount of debenture stock outstanding is now only £3,500 in contrast with £39,250 a year ago. Creditors have risen from £86,822 to £130,439.

The annual general meeting will be held at 76-78, Wardour Street, W.1, on Thursday, August 21, at 10.30 a.m.

The directors retiring are N. L. Nathanson, Andrew Holt, Ivan C. Flower and L. C. Sennitt, who offer themselves for re-election.

FILMS COUNCIL

Trade Union Appointments

The appointment to the new Cinematograph Films Council is announced of T. O'Brien and George Elvin, the general secretaries of the N.A.T.K.E. and A.C.T. respectively. The appointment of Sam Eckman, jun., was announced last week.

London's C.E.A. Executive Committee has decided to leave its delegates on the General Council to exercise their vote on the Mear's proposal for a Trade War Cabinet as they wish.

JOINT TRADE C.T.B.F. DRIVE

"Penny-a-Seat" Day Planned

SUPPORTED by the K.R.S. and by the three major circuits, a scheme is to be launched forthwith to make October 18 the Penny a Seat Day on behalf of the Cinematograph Trade Benevolent Fund.

Of the penny per seat the exhibitor will subscribe two-thirds of a penny and renters through the K.R.S. the remaining one-third of a penny per seat.

It is hoped also to enlist the public in support of the Fund on that day by inviting support from them by screen or stage appeal.

The penny-per-seat scheme was placed before C.E.A. delegates present in London for meetings in connection with the General Council on Tuesday last and on the same day to members of the K.R.S. Council at their meeting.

At R. C. Bromhead's request Lt.-Col. S. K. Lewis took the chair at the meeting of the delegates at Frascati's Restaurant, Oxford Street, and asked Mr. Bromhead to address the gathering.

£125,000 Disbursed

The Fund chairman outlined the history of the Benevolent Fund scheme from its first sub-committee meeting in 1924 as an outcome of the Cinematograph Trade Council, and the leap of its total of relief from £770 in its first year to £10,991 in 1939 and to £31,000 during the past year. If one added the Glebelands and Provident Institution reliefs the amount expended up to date would be well over £125,000.

For such an expenditure are needed the assurance of a steady income which hitherto the Fund had lacked. It had had to depend upon garden parties, prize schemes and midnight matinées.

An approach had been made to the circuits with success, and the K.R.S. had given approval to the scheme of a penny per seat.

October 18 is suggested for this year, on which day kinemas throughout the country will give one penny per seat of their seating capacity to the C.T.B.F., and also undertake to do this annually on an approximately similar date, to be known as Cinema Day.

In practice the exhibitor will contribute two-thirds of a penny a seat, the remaining one-third being paid by the renters through the K.R.S.

Continued on page 29

V for VICTORY
British Movietone for NEWS

KINEMATOGRAPH WEEKLY

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FILM SAVING

ECONOMY in film stock—as, indeed, in every other direction—is a matter of vital importance, now more than ever. We have, however, a very strong feeling that efficiency must be maintained at one hundred per cent., and economy take second place to it, for you know what happens to the machine if you try to save too much on your oil bill.

So when we are advised that there are too many prints of our films in circulation and that we could cut down the number if we made use of certain expedients, it is well to see how much we should lose on the one side if we insist upon too much saving on the other.

Let it be granted that the average treatment that may be expected for any particular print will not be as happy and deft as in those pre-war days when highly trained specialists handled it from the time it went on its travels until its final return. Renters themselves have their examining staffs working under difficulties, and their stock comes back for overhaul far more seldom than they would prefer. That is only the beginning of it, however, because the film no longer goes to a series of perfectly organised projection rooms. The exhibitor has exactly the same trouble as the renter with regard to his trained staff.

When a film starts on the down grade its falling-away is rapid. Broken sprocket holes and "rain" get worse and worse in a very short time. And, of course, the real thing that matters is not the technical well-being of the stock, but its effect on the public. The people who pay to see good pictures do not expect bad projection. They do not care by whose fault or misfortune it is bad. They will show a simple but devastating reaction—they will stay away.

THE TARGET ACROSS THE SEA

A DAY or two ago one of our most important distributor organisations received a cable from its New York headquarters—"What is Target for To-night?" That, in brief, is the country's complaint about the system under which the Ministry of Information carries on its work of propaganda—a great American company has to ask, not for details about it, but what it is!

Our official classes have ingrained caution as their main characteristic—a good thing perhaps in a Civil Service whose chief aim in life is not to commit itself to anything positive. This particular trait, however, has about as much value in a publicity and propaganda department as a shovelful of sand in a gearbox.

The time has come when all those elaborate precautions against letting the public know must be dropped. Sooner or later the public will know, anyway, but if it has the trouble of finding out for itself—and the high qualities of "Target for To-night" were certainly not boosted by its sponsors—then we had much better not have a propaganda office at all.

That this particular picture would be so outstanding a success nobody anticipated. It has proved a far more powerful magnet to the public than the most enthusiastic could have hoped. But at least they must have known it was good; and if this fact was realised it is surely only the next step to make its world-wide reception a matter of the utmost speed.

Long Shots

BRITISH LION PROFITS—A.B.C. DEAL THROUGH—PASCAL IN SPATE—M. of I. AND DISTRIBUTION—ODEON GOOD FELLOWSHIP

WARM congratulations are due to Sam W. Smith, chairman and managing director of British Lion Film Corporation on the very satisfactory statement of accounts and balance-sheet which are summarised elsewhere in this issue, and by which shareholders receive their first and generous dividend.

TO be able to declare a dividend to ordinary shareholders of 50 per cent., and an extra 2½ per cent. on preference shares during a war period, is a splendid achievement. Examination of the accounts reveals that this has not been done by adjusting other finance, for there are features of the report which reveal an interior healthiness which many film trade accounts have lacked in the past.

SO the Warner-A.B.C. deal is at last an accomplished fact, and, as I forecast last week, the terms of the agreement finally dispose of any apprehension as regards the passing of control to American interests. City circles are apparently quite satisfied with the outcome of the negotiations, the success of which contrasts so favourably with the terms of the Courtauld deal.

THE official announcement of the conclusion of the negotiations was made by Max Milder in the briefest possible manner, but his reticence, I thought, hid the obvious satisfaction which Max must personally have felt at the successful outcome of the delicate negotiations, in which obviously the Warner chief in this country must have conspicuously figured. And I think that both the Government and Mrs. Maxwell have also no reason to be displeased at the circumstance which brings much-needed dollar exchange to the one and a fortune to the other.

THERE is, however, a wider significance to the negotiations, for, by investing their earnings from the industry in a British concern, the Warner Bros. have not only tangibly shown their faith in the future of the British film, but also in Britain itself. This at the moment is a formidable and inspiring fact, the contemplation of which is rendered none the less pleasurable by the thought that when victory is ours A.B.C. will richly reward its new stockholders for their courage.

GABRIEL PASCAL is certainly an amazing personality. With his brows beetling he confronts the world like Ajax defying the lightning, tells of his plans for two or three years ahead, explains how he captured the interest of G.B.S. when he only had a capital of 6s., cheerfully refers to himself as "monkey-face" and "Till Eulenspiegel," talks unceasingly without giving a single word its conventional pronunciation, and yet you know you must listen to the end.

HE had quite a good tale to tell the Fleet Street men when he met them on Monday, and, after all, anybody who can get the job of filming Shaw's plays must have an enviable gift. I would love to listen-in at a conversation between the two, for Gabriel's habit of flying off into side-issues and the playwright's grip on the clear-cut essentials would be a grand mixture. We are all looking forward to some interesting chickens to hatch out from the eggs he has told us about. A few hours after lunch he was flying the Atlantic.

LOU JACKSON, who expected to be in the States before this, has had to contain his impatience because of visa troubles. He was going to look after the Anglo-American pictures distribution over there, and I expect they will show a good deal of interest in "One Day in Soviet Russia"—as indeed we shall here. And, while talking about the ferry, I hope in a day or so to see David Rose, who has just landed.

CROWDS milling in Leicester Square told of the success of "Target for To-night" at the Empire, where it is featured with Joan Crawford's "A Woman's Face." The Air Force epic is also drawing crowds to the Gaumont, where it shares the bill with "Cottage to Let." "Jeannie" at the Leicester Square Theatre also seems to have caught public imagination, while the first week's business of "Lady Hamilton" at the Odeon has exceeded the most optimistic expectations. A noteworthy general release is George Formby's "Turned Out Nice Again," which is drawing throngs to London kinemas.

TO organise American co-operation with our M. of I. films, Sidney Bernstein flew the Atlantic during the week-end, and on the strength of the powerful appeal of "Target for To-night" there should be a big advance in the volume of our propaganda there.

MAX MILDER

NOW that the Ministry of Information Films Division has distinguished itself by producing a film which is littering the West End with queues, it is, I understand, going seriously into the problem of distribution and wants to discuss the matter with the K.R.S. It would appear that such a move demands the presence at Senate House of someone with practical experience of distribution methods. I could put my finger on a genial soul who would fill the bill admirably, who is at present awaiting an opportunity to be back in the old game.

WITH "Target for To-night" creating such widespread attention, it may be mentioned that, as far back as last February, G. S. Lomas, Manager of the Plaza, Gloucester, wrote to the M. of I. suggesting such a film and outlining its features. "Target for To-night" had, however, already been prepared at that time, and a reply was received stating that the subject was already covered by the existing production schedule.

I AM sorry to learn that Oscar Deutsch is still under medical care. After a period of convalescence in the West Country following his operation, it was hoped that Mr. Deutsch would be able to return to business this week, but he was indisposed during the last few days of his holiday and collapsed last Saturday on the journey home. It is feared that an abscess has developed.

U.S. WORLD SALES HIGH

Kine. New York Cable from Motion Picture Daily

U.S. WORLD SALES for 28 weeks of this year is $3,600,000 over the previous year same period.

U.A. ADMINISTRATIVE direction is under Alexander Korda, with the company headquarters in effect shifted to Hollywood. Korda's administration is only temporary pending the naming of the new company president.

NICHOLAS SCHENCK is not releasing W. F. Rodgers from his Metro contract, which means he cannot take the U.A. post. Rodgers' contract with Metro has two more years to run.

PARAMOUNT'S CANADIAN theatres are co-operating with the British in the playing of "Churchill's Island."

THE SENATE SUB-COMMITTEE hearings open on September 3 to probe alleged film and radio propaganda war.

DAVID ROSE said that efforts to gather a Hollywood cast for "Admirable Crichton" to be produced in London have been unsuccessful. He left for London on Saturday.

LARAINE DAY, young M-G-M player, has been voted the most promising star of to-morrow in first poll of its kind conducted by the "Motion Picture Herald" throughout the independent and circuit exhibitors in U.S. and Canada. Over 7,000 independents and 5,500 circuit operators polled Rita Hayworth second.

MEXICAN FILM UNION strike deadline has been postponed to September 2. It is against eight U.S. companies, and there is little expectation of adjustment.

A TRIBUTE to the interest taken in Odeon in those members of their st now on active service is afforded by t news from Cyrus Garside, area administrat of No. 1 Area (familiarly known as "t blitz area"), that he regularly receives me sages of good will from former managers n working under military guidance in vario parts of the world.

G. J. BAKER, who left the Penge Ode a year ago to join the Royal Corps Signals, writes from Ahmednaga India, reporting a screening at the San hurst Theatre of the film, "Mayerling," an audience of six people, representing a income of 4 rupees 8 annas (roughly si bob). He adds (possibly by way of explana tion) that there are no air raids in that pa of the world.

ANOTHER correspondent is L. Valencia who joined the R.A.O.C. from th South Hackney Picture Theatre las November, and, writing during a spot o shore leave at Cape Town, refers to the loca Odeon, recently described in the *Idea Kinema*. The latter, however, is not an O.D. outpost. The fact that these lads take the trouble to write to their former administrator speaks volumes, in my opinion, for their appreciation of his friendly treatment while they were under his guidance, and is a testimonial to the cordiality existing in the Odeon organisation.

THE last week of double summer time proved what is possibly the entertainment peak. Business everywhere is reported to have been phenomenal, and in the West End attendances reached a level rarely exceeded by the bad pre-war business periods. For example, "Fantasia," at the New Gallery and Marble Arch Pavilion, looks like emulating the terrific figures set up by "Snow White" and "Pinocchio."

STOCKPORT exhibitors are frankly disturbed by the manner in which the Town Council has side-tracked the Sunday opening question until October. In the meantime the Watch Committee will be asked to reconsider its recommendation to apply for a draft order. They suspect that the dominant party in the Town Council has brought influence to bear, and that one of the dissidents to entertainment interests raised objections on grounds the veracity of which is questioned.

HENCE the announcement by Wally Baker, secretary of the Stockport Exhibitors' Association, to raise the matter at the next meeting of the executive of the South and East Lancashire branch, with a view to the circumstances being reported to the General Council.

I HEAR from Capt. Atkinson, of RCA Photophone, that his very capable late assistant sales manager, Harry Wright, has been granted a sub-lieutenancy in the Royal Navy, being allotted special duties. His many friends in the Trade will be glad to hear of this appointment.

A WELL-KNOWN Dublin trade figure has passed away in the person of F. Cremer, who was Dublin Manager for Walturdaw for fifteen years. His illness, which made rapid strides during recent months, brought about his end at the age of 48. Many representatives of the Irish trade were present at his funeral.

NOT having heard of Challis Sanderson for some time, I was glad to have a line from this former shorts director and familiar studio figure. He is appointed to the M. of I. Films Division as a specialist, and his abilities and experience should be of real value in this official field.

THE visit of inspection recently made by Lord Halifax of the Douglas Aircraft plant in Southern California was rounded off by a trip to Hollywood, where an official reception provided an opportunity for the British Ambassador to express appreciation of filmland's assistance to the British war effort.

THE Ambassador, Lady Halifax, and their party were present at a luncheon tendered by the Motion Picture Producers' Association at the Metro-Goldwyn-Mayer Studios. In a brief after-luncheon address Lord Halifax said he thanked the Industry for its fine attitude toward, and its important assistance in, the British fight for democracy and freedom. "Motion pictures are a vital element in the maintenance of the high morale of both our civilian and fighting forces, and our appreciation is indeed deep and genuine," he added.

THE distinguished visitor was welcomed by Will Hays, representing the M.P.P. and D.A., who presided, Y. Frank Freeman, president of the M.P.P.A., and Louis B. Mayer, the host, who extended to Lord Halifax the official greetings of the film industry.

THE STROLLER.

Close-Ups

By

Screencomber

ALICE IN WARDOURLAND

ALICE now found herself in Leinster Square, and round and round the Blitz Kinema stretched queues and queues.

"What are they all waiting for?" asked Alice.

"They want to see 'Prawns for the Ginned,' answered the Mad Renter.

"And what do they want to see at that one?" said Alice, pointing to the queues outside the Umpire Kinema.

"'Nark it for To-night,' of course," replied the Renter abruptly.

"Goodness!" cried Alice, "The exhibitors will be able to make a fortune when those two are generally released."

"Silly," said the Mad Renter, "the exhibitors won't be showing 'em."

"Why not?" asked Alice.

"Because, stupid, they're boycotting them," answered the Renter.

"But surely exhibitors don't always boycott films?" asked the amazed Alice.

"Of course not," said the Mad Renter, "only the good ones."

BRIGHTER C.E.A.

THIS column is all for fun and games at C.E.A. meetings on the lines of the recent Leeds one where Jack Prendergast came across with a brilliant comedy act line such as, "I hope the Lewis gun is not loaded with Fuller's earth," and got a big hand from the meeting.

But why stop at half-measures? Think how much more entertaining the meetings would be if they organised a proper entertainment committee. Alex King in kilts might open with a comic song on Lauder lines, Mr. Prendergast could do a sort of Horace Kenney fireman's act, or they might black their faces and stage a Kentucky minstrel show on these lines. . . .

"Tell me, Massa Metcalfe, does you know why Massa Fuller crosses de road?"

"No, Massa Prendergast, ah cain't tell you why Massa Fuller done cross de road."

"So he won't be on our side, Massa Metcalfe."

"That surely were very funny, Massa Prendergast, but can you tell me when you can get a square deal from a renter?"

"No, Massa Metcalfe, ah cain't tell you when you can get a square deal from a renter."

"You can get a square deal from a renter when you'se a circuit, Massa Prendergast."

HISTORY REFILMED

STILL further facts, to startle the historians, have been brought to light by Professor Screencomber. Research, so the Professor claims, proves conclusively that King Canute was not the mug posterity has been led believe. The King, it seems, wasn't sap enough to believe that the waves would recede at his command. Here, then, are the facts.

"Canned," as he was known to his intimates, felt that it was getting round to the time when he ought to stage a stunt of some kind, so he calls on Gobuls the Necromancer, his soothsayer and propaganda minister, and asks him to get crackin'. So Gobuls ups and sez, in the quaint Saxon idiom of the period, "Hows about youse staging' a stunt 'at's gonna crack 'em wide open?"

So the King ups and answers, "How's about you tellin' me this stunt or gettin' that thick skull of yourn cracked wider open?"

And Gobuls laughed on account of when the King cracked cracks about cracking skulls he was just as liable to get crackin'.

"Why all youse do is youse go down to de beach and youse say to the waves 'Get goin',' and dey gets goin', just like I said."

"Don't be a sap," sez the King (according to the learned and erudite Professor), "I'll get me feet wet."

"You won't even get water on de brain," sez Gobuls, and sure enough the King and his favourite jester, Screen the Comber, were trying all they could to avoid just that. But then the King and Gobuls gets to talking and the King chuckles and what happens but the next tide there's the King down on the beach all set for paddling.

And the King gets his throne all set and a whole bunch of extras are standing around on account of the Nobles who were going to be there are stricken unto death with the dreaded hangover plague that comes from mixing sack and mead.

And the cameras are okay and all the newsreels, including the "March of Ancient Times," are there. And the waves are coming in and it's okay for sound and just as it looks like the King's gonna get soaked outside instead of in, for a change, what happens but the cameras start cranking in reverse.

And sure enough when it's shown on the screen there's the King saying to the waves as how they had better get back. And the King astonishes the Nobles with the picture so they won't mix mead and sack no more, and out of gratitude to Gobuls he doesn't have his head chopped off, but only cuts his tongue out so that he can't say nothing and the film's a clean-up in the foreign markets and Adolph the Hun sez, "We'd better lay off this Canute guy cause of the way he can rule them waves," and every forty years Canute bathed his feet as a thanksgiving offering.

Lord Halifax, Great Britain's Ambassador to the U.S.A., was a guest at a recent luncheon given him by the M.P.P.A. at the M-G-M Studios at Hollywood. Above (left to right) are Sam Goldwyn, Will Hays, Lord Halifax, L. B. Mayer and Y. Frank Freeman

"TARGET" RELEASE ARRANGEMENTS "MOST EFFECTIVE"

MINISTER'S COMMONS STATEMENT

PROFITS FOR THE EXCHEQUER

GOVERNMENT satisfaction with the release arrangements of "Target For To-night," handled by A.B.F.D., and a statement that profits from its presentation would accrue to the Exchequer, were announced in the House of Commons last week.

Mrs. Eleanor Rathbone asked the Minister of Information why propaganda films, such as "Target for To-night" were permitted to be held up for prior exhibition in one or two big kinemas instead of being generally released throughout the country; and if, in view of the interest such films have for all sections of the community wherever they might live, he would review these arrangements.

E. Thurtle, the Under-Secretary, replied that the exhibition in the West End of "Target for To-night" did not hold up its general release, which starts on August 18.

"*I am satisfied,*" *he added, "that the arrangements made in regard to the release of the film ensure the speediest and most effective distribution.*"

Profits to the Exchequer

A. C. Bossom asked the Minister of Information which Government Department would receive the profits from the film "Target for To-night"; and, in view of the fact that it was made exclusively by serving members of the Air Force, had he considered crediting these profits to the Royal Air Force Benevolent Fund.

E. Thurtle: Any profits from this film will accrue to the Exchequer, which has borne the cost of production.

Chinese Documentaries

M. P. Price asked whether the Minister of Information would consider means whereby our public might become informed on the struggle which the Chinese people were carrying on by means of documentary films.

E. Thurtle said that the Minister was not aware that any suitable films existed at present and there were serious difficulties in the way of getting them made, but if the hon. member had any suggestions to make regarding this matter the Minister would be glad to consider them.

British War Films Flown to Turkey

A British pavilion is to appear at Izmir's Fair at Smyrna on August 20.

Films are being flown from Britain to the Pavilion to give Turkey the latest war news.

Kinema Stocks of Coal

WINTER RATION

Two Months' Supply

Two months' supply of coal at the winter rate of supply is now allowed to kinemas under a recent decision of the Ministry of Mines.

This fact has been communicated to members of the C.E.A. by W. R. Fuller in the following memorandum:—

"The position in regard to coal is as follows:—

"THE DIVISIONAL COAL OFFICERS HAVE BEEN AUTHORISED TO ALLOW NON-INDUSTRIAL ESTABLISHMENTS, SUCH AS KINEMAS, TO HAVE IN THEIR CELLARS A TWO MONTHS' SUPPLY AT THE WINTER RATE OF CONSUMPTION. Complementary, they can allow you up to 75 per cent. of the basic quantity fixed in 1939, always having regard to the two months' supply at the winter rate of consumption if you are ordering for stocking purposes.

"This restriction, it is claimed, is necessary owing to present shortage of coal supplies. As soon as you consume then you can replace. As the position improves so it is hoped to remove these restrictions, but this will not be for a few months at present rate of progress.

"The Divisional Coal Officers have, in turn, circulated these instructions to the Local Fuel Officers. Enclosed is a list of Divisional Coal Officers. If you have difficulty with the Local Officers you should communicate with the Divisional Coal Officers.

"If you still are unable to get the two months' supply stocked in your cellar please let me know and I will take the matter up with the Ministry of Mines."

A list of divisional coal officers is appended to the memorandum.

"SIGN OF VICTORY" COMPLETED

Ajax Films have now completed their picture, "Sign of Victory," under the direction of Albert Edward Carr.

Finishing touches are being put to it, and the commentary, which will be by Helen Paul Kirkpatrick, London correspondent of the *Chicago Daily News*, is being recorded.

Music has been specially composed by Victor Altman, the Viennese composer. A. E. Carr was producer.

K.R.S. PLAN FOR SAVING CELLULOID

PORTSMOUTH C.E.A. GIVES BLUNT FACTS

"Everything Possible Done"

OUTSPOKEN criticisms on the proposals to conserve film stock were voiced at the last meeting of the Portsmouth C.E.A. at which F. B. B. Blake said that a suggestion had been made that there should be a reduction in footage per programme per kinema to 11,000 feet of film maximum, exclusive of newsreels

That would, however, eliminate double feature programmes and would considerably worsen the position so far as the small kinema was concerned, but he was glad to say that the proposal had been defeated by the General Council.

The CHAIRMAN remarked, however, that it was surely "a consummation devoutly to be wished" that they should reduce their programmes. A three-and-a-quarter hours programme was surely too much. They were giving the public too much for their money to-day, and if they showed one good feature with the necessary shorts, he thought they would be bringing about something which was eminently desirable.

F. B. B. BLAKE asked what they would do with the second features already made and booked.

The CHAIRMAN replied that if the feature was not worth running as a first feature, it should never be made. Many of the pictures which were being made were never intended as first features or as a real draw to the public, but only to make up a three-hours programme.

It would take months to get this through, but it would be an ideal thing. These were days of rationing, and if they rationed their film entertainments, the public would have to put up with it just as they had to accept the rationing of butter and sugar and other things.

J. BOSCOTT said there was only one danger, and that was that a percentage would be demanded for every picture.

Some Straight Facts

F. B. B. BLAKE contended that they could not do anything better than they were doing at the present moment. One of the strong arguments put up was that they must conserve shipping space, but if all the negatives of American pictures which were received in the course of a year were put into the hold of one tramp steamer, they would hardly be able to spot them.

They claimed, from the small exhibitors' point of view, that their kinemas were already being run as badly as possible, because they were showing old prints, and their Sunday night programmes were almost in ribbons. They felt that the renter had already applied the axe to copies, and they could not cut the films down any further.

They claimed they had done everything possible, and that they would not be able to carry on if there was any further interference. They gave the Committee power to do everything they could, provided that they did not interfere with the two-feature programme, or worsen the film position.

Registration of Employees

LONDON MOVE TO COUNTER OPPOSITION

Kinema employees who submit themselves at the local employment exchanges under the Registration of Employment Order are in nearly every case at a disadvantage when confronting officials who sometimes deny statements made by the employee that they are temporarily safeguarded by the understanding between the Government and the C.K.A.

It is the view of the London and Home Counties branch executive that employees should be provided with the text of various understandings so that they need not be browbeaten into thinking their employers were mistaken in giving them advice.

At its meeting on Wednesday of last week the London branch executive pressed for a close liaison with Labour and a weekly meeting between the association and the N.A.T.K.E. as a means of settling labour difficulties as they arise.

The decision was also reached to support the notice of motion for consideration of war bonus application on a national basis.

It was reported that—

Sunday hours are fixed as follows: Central London, 2.30-8; Outer London, 3-8.30. Essex retains its varied times in different districts. Week-day hours remain as at present for the time being.

The decision was reached to form a branch committee of the Benevolent Fund and a box was sent round to collect donations for the Fund.

Great regret was expressed at the death of Sir Henry Davenport, chairman of the Joint Conciliation Board since its first setting up. Members testified to Sir Henry's impartiality and urbanity.

B.K.S. PLAN VARIED WINTER PROGRAMME OF MEETINGS

An adaptation of its winter lecture programme in order to overcome black-out difficulties is announced by the British Kinematograph Society.

The Papers Committee, under the chairmanship of C. G. Heys-Hallett, M.A., has, with the approval of the Executive Committee, decided to arrange meetings during August, September and October, to discontinue them during the winter months, in order to avoid the inconvenience of the black-out, and to resume in February and continue until May. An excellent lecture programme has been arranged.

It has also been decided to revert to evening meetings; Wednesdays having been chosen. Meetings will, by courtesy of the G.B. Picture Corporation, continue to be held in the G.B. Theatre, Film House, Wardour Street.

The opening meeting has been fixed for August 20, when the presidential address, by A. G. D. West, M.A., B.Sc., F.R.P.S., will be followed by a discussion on the documentary film, by Humphrey Jennings and J. B. Holmes, with Ian Dalrymple as compere.

The subject of the meeting of September 17 is "Film Editing," by Sidney Coles. In October a paper on recent photographic and film-stock developments is to be arranged by the vice-president, I. D. Wratten, of Kodak.

The session reopens with the Third Invitation Lecture; following papers on the eye and the ear, it is probable that speech will be the subject of the lecture on February 25 next. On March 25 a programme is being arranged disclosing the valuable rôle played by the kinematograph camera in the war effort.

A paper of outstanding interest has been fixed for April 22, when T. Howard is to demonstrate and explain the remarkable trick effects which he produced for "The Thief of Bagdad." The session will conclude with the Annual General Meeting on May 20, and with a series of demonstrations of new apparatus and "gadgets."

"They Lack Inspiration"

M. OF I. SHORTS CRITICISED

A complaint that while M. of I. films were informative they lacked inspiration was made by Ald. Joseph Reeves, secretary-manager of the Workers' Film Association, at the Fabian Society Summer School on Monday.

Ald. Reeves's recent association with the Films Division of the Ministry of Information enabled him to speak with authority on films as propaganda. People are appreciating more and more, Mr. Reeves said, the film which provides them insight into the many interesting fields of activity at home and abroad of our armed Forces and our workers, both men and women, in industry and civil defence.

These films had been informative but lacked inspiration. There comes a time when people tend to say "Yes, we know all that, but what is it all for?"

People in all stations of life want to see new prospects for the common man to enjoy security and social advancement within a system of economic freedom. They want to see equal opportunity in education the right of all.

If the Ministry of Information could interpret Government policy along these lines, then the films they are producing on a really prodigious scale could give social expression not so much to things as they are, but as they could be. Men can neither fight nor work for vague abstractions, but they will die for a purpose which they comprehend.

He feared many who were in charge of the Ministry of Information desired in their heart of hearts to keep things as they are. Because of this, their films were uninspiring, no matter how technically well produced they may be.

The film could rouse the people to a high pitch of endeavour.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., AUGUST 14, AND WED., AUGUST 20

Thursday

Ridin' on a Rainbow (*British Lion*)

Phœnix Theatre. **10.30 a.m.**

Cast: Gene Autry, Smiley Burnette, Mary Lee, Carol Adams, Ferris Taylor, Georgia Caine, Byron Foulger, Ralf Harolde, Jimmy Conlin, Guy Usher, Anthony Warde, Forrest Taylor and Burr Caruth. **Director:** Lew Landers.

"Ridin' on a Rainbow" is hailed as a delightful piece of entertainment presenting Gene Autry in the role of a showboat artist who undertakes to straighten out the tangled affairs of the itinerant show-people and the impoverished cowboys, fleeced of their possessions by a gang of bank robbers. In this task he is aided and abetted by Smiley Burnette, who also joins the showboat as an entertainer.

Among the tuneful melodies in the picture are the numbers, "Sing a Song of Laughter," "What's Your Favourite Holiday?" "Some Dancin'" by Smiley Burnette, "Be Honest With Me," by Gene Autry, and "Ridin' on a Rainbow," the title song, sung by Don George, Jean Herbert and Teddy Hall.

A Day in Soviet Russia (*Anglo-American*)

Phœnix Theatre. **3 p.m.**

Anglo-American is confident that they have in this Russian feature a picture that is likely to duplicate the sensational success of "Target for To-night." The picture is the first film to show British audiences the real Russia of to-day.

Those who had imagined Russia as a land of illiterate peasants and ramshackle huts will be astonished at the modern cities, with their great factories and advanced town planning. Altogether 97 cameramen went out over all Russia to film every phase of Russian life and activity. The ground covered would, in the ordinary course of events, take about ten days' continuous travel.

Quentin Reynolds, famous American newspaperman, radio and film commentator, was engaged for the commentary, and those who remember how he did his stuff on "Britain Can Take It" will realise that the commentary will be by no means the least feature of the production. In addition, Reynolds guarantees a ready-made public of many millions of fans who have listened to his radio talks to Dr. Goebbels and Herr Schicklgruber. Incidentally, Quentin Reynolds has agreed to make a personal appearance at Thursday's screening.

The English version of the picture was supervised by Herbert Marshall.

Young Bill Hickok (*British Lion*)

Phœnix Theatre. **10.30 a.m.**

Cast: Roy Rogers, George "Gabby" Hayes, Jacqueline Wells, John Miljan, Sally Payne, Archie Twitchell, Monte Blue, Taliaferro, Ethel Wales, Jack Ingram and Monte Montague. **Director:** Joseph Kane.

The colourful story of Young Bill Hickok and Calamity Jane is the theme which Republic Pictures have chosen for Roy Rogers' latest starring vehicle. Sally Payne is cast in the role of Jane, and Jacqueline Wells, in the role of Louise Mason, takes care of Rogers' heart interest. Importantly cast are George "Gabby" Hayes, John Miljan, Archie Twitchell and Monte Blue.

Roy Rogers plays young Hickok, while Jacqueline Wells plays the role of a Southern girl who turns her affections to the North when Young Hickok appears on the scene.

George "Gabby" Hayes has the role of "Gabby," Calamity's tobacco-chewin' uncle, and in the role of the villian is John Miljan.

The Get-Away (*M-G-M*)

M-G-M Theatre. **11 a.m. and 2.30 p.m.**

Cast: Robert Sterling, Dan Dailey, jun., Donna Reed, Charles Winninger, Henry O'Neill. **Director:** Edward Buzzell.

Sterling, on trail of a gang which has been terrorising Middle West defence industries, is thrown into prison where, disguised as a "tough" convict, he gains the confidence of Dailey, the gang leader. They engineer a dramatic prison break, in which Dailey is wounded. The action follows to a Chicago gang hideout, and thence to Dailey's home, where Sterling goes after Charles Winninger, the gang's doctor, and meets Donna Reed, Dailey's innocent sister, with whom he falls in love. When Sterling's superior officer learns the truth he dismisses him from the service. The climax is reached when Sterling tricks Winninger into leading him to the gang's hideout in the secret garage of a roadhouse. Dailey, however, escapes, but is lured to a dance hall, where his sister has found employment. A dramatic climax results.

Tuesday

Knockout (*Warner*)

Phœnix Theatre. **11 a.m.**

Cast: Arthur Kennedy, Olympe Bradna, Virginia Field, Anthony Quinn, Cliff Edwards, Cornel Wilde, Richard Ainley, William Edmunds. **Director:** William Clemens.

"Knockout" is the story of a prizefighter who was a "Champ" in the ring and a "Chump" out of it until his wife brought him to his senses. Arthur Kennedy, who made his successful screen début as James Cagney's musician brother in "City of Conquest," plays the cocksure young prizefighter. Lovely Olympe Bradna, in her first picture for Warner, is excellent as his loving and patient wife, Virginia Field is well cast as a sports-writing blonde who tempts the fighter, using publicity as her bait; Anthony Quinn gives a realistic performance as a crooked fight manager; and Cliff Edwards plays a comedy rôle with his usual sure touch. The scenario for "Knockout" was written by M. Coates Webster.

Santa Fe Trail (*Warner*)

Phœnix Theatre. **2.30 p.m.**

Cast: Errol Flynn, Olivia de Havilland, Raymond Massey, Ronald Reagan, Alan Hale, William Lundigan, Van Heflin, Gene Reynolds, Henry O'Neill, Guinn Williams, Alan Baxter and John Litel. **Director:** Michael Curtiz.

"Santa Fé Trail" brings to the screen one of the most exciting and inspiring chapters of early American history. Where the railroad and civilisation ended, the Santa Fé Trail began—it was "Iron rails to Kansas, iron nerves from there on!" And there, in the era just preceding the Civil War, was lived one of the lusty lawless episodes in the nation's annals.

Principals in the action are Errol Flynn, splendidly convincing as "Jeb" Stuart, the famous cavalry commander; Raymond Massey, brilliantly cast as the fanatical Abolitionist, John Brown; Ronald Reagan, giving a distinguished performance as General George Custer (then a young man and on the same side as his friend Stuart) and Olivia de Havilland, presenting a delightful portrayal of "Kit Carson" Holliday, the "tomboy" heroine for whose favours the friends became rivals.

The picture's broad and sweeping action has been superbly photographed, and Michael Curtiz's skilful direction has resulted in a grand film packed with adventure, thrills and suspense, with comedy and romance in nicely balanced proportions.

Wednesday

Kisses for Breakfast (*Warner*)

Phœnix Theatre. **11 a.m.**

Cast: Dennis Morgan, Jane Wyatt, Shirley Ross, Lee Patrick, Jerome Cowan, Una O'Connor. **Director:** Lewis Seiler.

An effervescent comedy with a gay, novel twist is "Kisses for Breakfast," the story of a victim of amnesia, who innocently married two girls and brought his second wife to his first wife's wedding to another man after she had mourned him as dead for a year.

Dennis Morgan plays the loss of memory victim with just the right light touch—incidentally, he displays his fine tenor voice in two full-length songs for the first time on the screen; Jane Wyatt is most appealing as the Southern girl who wins his love, and Shirley Ross gives a sparkling performance as his first wife, who feels so much like champagne when he kisses her behind the ear that she throws over her former fiancé to marry him.

The hilarious climax shows a battle royal between the two girls which leads to the complete recovery of the amnesia victim and his artful ruse to stay with the wife he loves best.

The screen play of "Kisses for Breakfast" was written by Kenneth Gamet from a play by Seymour Hicks, based upon a work by Yves Mirande and André Mouezy-Eon.

Flight from Destiny (*Warner*)

Phœnix Theatre. **2.30 p.m.**

Cast: Geraldine Fitzgerald, Thomas Mitchell, Jeffrey Lynn, James Stephenson, Mona Maris, Jonathan Hale. **Director:** Vincent Sherman.

A brilliantly written story that is decidedly "different" is "Flight from Destiny" — powerfully conceived, convincingly acted, and cleverly directed. Packed with suspense, excitement and thrills and gripping the attention throughout, it is yet thought-provoking to a high degree.

Thomas Mitchell gives an impressive performance as a lecturer in philosophy who learns from his doctor that he has only six months to live, and questions some former students as to what each would do in such circumstances, pretending he is collecting material for a book. One answer intrigues him, it is "commit a socially useful murder."

When he finds that the happiness of a young couple to whom he is devoted is threatened by a woman who hasn't a single redeeming feature, he kills her. He confesses to the crime, but plans to take advantage of his physical condition to cheat the electric chair. When a young man who has read about the professor's theories and also committed a "socially useful" murder is brought to the condemned cells, the professor realises that he was wrong to assume divine powers, and that he must take his punishment.

Geraldine Fitzgerald and Jeffrey Lynn both give appealing performances as the young couple; James Stephenson is excellent as the doctor, and Mona Maris does splendid work as the wicked woman. Vincent Sherman has directed with intelligent understanding of the picture's unique story and entertainment values, and has made a film of notable distinction.

Billy the Kid (*M-G-M*)

Cambridge Theatre. **2.30 p.m.**

Cast: Robert Taylor, Brian Donlevy, Ian Hunter, Mary Howard, Gene Lockhart, Lon Chaney, jun., Henry O'Neill. **Director:** David Miller.

Although Robert Taylor, who makes his debut as a Western star in "Billy the Kid," an action-packed Technicolor production inspired by the career of the famous South-western desperado, has owned his own ranch and stables since becoming one of Holly-

Continued at foot of next column

wood's most popular stars, this provides his first opportunity to use his riding ability on the screen. He has been asking for the chance for almost five years.

The story concerns the exploits and fate of Billy the Kid, who first enters the picture with a reputation as a "killer," but after first joining up with the Dan Hickey gang he swings over to the more lawful forces of Eric Keating, an English rancher.

Influenced by the Englishman, Ian Hunter, and Donlevy and Miss Howard, he appears to be reforming, until Hunter is killed. Swearing to revenge the death of his friend, he trails and shoots the Hickey men responsible, but finally meets his own end in a showdown with Donlevy, sworn in as a deputy to stop the lawlessness.

Non-Deteriorating Release Prints

SUCCESSFUL NEW TREATMENT

Claims for Olympax Process

John A. Ojerholm, in charge of Olympic Laboratories

AN important contribution to the problem of lengthening the life of film prints has been made by Olympic Laboratories by a newly invented treatment of prints prior to their embarking upon projection in British kinemas. Paramount Pictures is the first company to have this system used upon their release prints.

It is claimed that the result of its employment will be that the *nth* run copy will have the brilliance of the West End Trade show print.

The most frequent cause of imperfect prints in the kinema is the result of pulled or torn perforations, scratched emulsion and buckled or warped film. This arises from the shrinking or swelling of the gelatine when in contact with the heat of the projection lamp. Scratches are often caused through deposits of emulsion collecting on the shoes of the aperture plate. The damage is rarely due—though, of course, this could be an alternative cause—by the projector not being in correct operating condition. The condition of the film itself is usually the primary cause of the resultant defects.

Olympic Laboratories, Ltd., has evolved a system of chemically seasoning the gelatine which will obviate these causes of film damage. The new process, to be known as "Olympax" will be applied to all future Paramount prints commencing with the release prints of the big aviation super, "I Wanted Wings."

John A. Ojerholm, an authority on film printing and handling, who studied the question, stated recently:

"Every theatre is entitled to receive film that is thoroughly prepared for screening, and it should not be the duty of the projectionist in that theatre to have to wax, oil or otherwise treat that film to ensure its uninterrupted screening nor should he be held responsible for the oil that he must necessarily apply to film, with the result of overloading the projector in pulling such film past the aperture."

Not only will the process militate against subsequent damage but it will ensure a longer life to the print, and save time which might be lost in replacing faulty prints.

Improved Film Stock

The new "Olympax" processing follows closely upon another important technical advance recently announced by Paramount.

The special fine-grain recording stock which was experimentally used for prints of "The Great Victor Herbert," with the aim of enhancing and clarity of sound recording has been so rapidly improved and perfected that it will now be used for all future Paramount pictures.

Among the first productions that will have the advantage of the new recording are "One Night in Lisbon," "Skylark," "Hold Back the Dawn," "The Great Man's Lady," "Caught in the Draft" and "World Premiere."

The important advantages of the special film are its improved sound and reduction of surface noise.

Its reception in the case of "The Great Victor Herbert" was so successful that Paramount was willing to spend a large sum of money in revamping studio and laboratory equipment so that the new fine-grain recording stock could immediately be put into general use.

WARWICK C.C. REJECTS S.O. RESTRICTION

Would Prevent War Workers' Attendance

ACCORDING to a report of the Licensing Committee of the Warwickshire County Council, the Rugby Corporation has passed a resolution to the effect that having received an expression of views on the Sunday opening of kinemas from a large body of opinion, the majority of whose representatives, including the military authorities, stated that they were in favour of Sunday opening subject to the hours being arranged so as not to conflict with recognised hours of worship, it recommended the County Council to permit such opening.

The Licensing Committee reports that although it was anxious to meet the wishes of the inhabitants of the town it felt that such action would remove the opportunity of many munition and other workers who work on Saturdays and Sundays of attending kinemas on Sunday evenings if the hours were restricted to 7 p.m. to 10 p.m., and it would create an undesirable precedent in so far as no similar restriction had been asked for or imposed in respect of any other kinemas in the county.

In these circumstances, therefore, and as the recommendation to the County Council was not made subject to this condition being satisfied, the committee decided that any licence granted by it should not be subject to any limitation of the hours of opening other than those which it has imposed elsewhere.

The Committee has communicated with the Rugby licensees intimating that it is willing to grant licences under the Sunday Entertainments Act, 1932, if application is made.

Stockport to Think Again

PROCRASTINATION ON S.O. QUESTIONS

Stockport Town Council, on May 6, referred back to the Watch Committee for further consideration a recommendation in favour of the Sunday opening of kinemas.

Representatives of the Watch Committee met a deputation of exhibitors who provided official evidence of demand for Sunday entertainment facilities. Exhibitors offered a charity contribution of £871 per annum (based on a flat rate of so much per theatre per Sunday) and applied for permission to open from 2.30 to 10 p.m. The Watch Committee agreed to recommend the submission of a draft order to the Home Office and fixed the charity contribution at £1,000. As regards opening hours, an endeavour was made to restrict shows to two and a half hours in the evening, but this was defeated. The times suggested by the exhibitors were accepted.

When the matter came before the Town Council it was the chairman of the Watch Committee who asked for the matter to be referred back on the ground that the committee meeting was poorly attended and the voting was unsatisfactory. The Town Council concurred.

Family Ballot on S.O.

One of the Stockport weekly newspapers, the *Express*, is taking a straw ballot to test family feeling on Sunday kinemas and Sunday games.

COLUMBIA IN THE FAR EAST

N. P. Pery Appointed Supervisor

The appointment of N. P. Pery to the position of Columbia supervisor for Australasia and the Far East is announced by J. A. McConville, foreign manager.

Mr. Pery started with Columbia's home office and later joined the British organisation in London. He was subsequently promoted to Continental sales manager with headquarters in Paris. When conditions made it impossible to carry on his duties Mr. Pery was given a short assignment of opening Columbia's offices in Puerto Rico.

Mr. Pery will make his headquarters in Sydney. His territory embraces Australia, New Zealand, China, Japan, the Dutch East Indies, the Phillipines, India, and the Straits Settlements.

BOURNEMOUTH CHARGE

Boy's Theft at News Theatre

When a 15-years-old boy was before the Bournemouth Juvenile Court on a charge of breaking and entering the Premier News Theatre, Albert Road, Bournemouth, and stealing various articles, including a gas mask, clothing, a torch, gloves and 2,000 cigarettes, valued at £22 14s., it was stated that the discovery of the offence was made when the managing director (R. E. Bath) was called to the premises at 6.45 in the morning because the premises were on fire. Incidentally, the fire did considerable damage.

A police constable said that a lavatory window had evidently been forced. The door of the office had also been forced. The fire had originated in a cupboard near the safe, which had been tampered with, portions of it being on the floor.

The magistrates ordered the boy to be sent to an approved school.

The BOX-OFFICE Slant on a BIG BOX-OFFICE PICTURE

'SIS HOPKINS"

Fresh from its LONDON PAVILION RECORD Hold-Over Engagement

Direct to

EVEN GREATER TRIUMPHS at the ASTORIA, BRIGHTON

Opened Sunday to tremendous business . . . packed again on Monday . . . Tuesday's matinee a record . . . Judy Canova enthusiastically applauded at every performance . . . Wednesday . . . Thursday . . . Friday . . . Saturday . . . phenomenal business

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A SHAFTESBURY PRODUCTION

Produced by Elizabeth Hiscott — Directed by Leslie Hiscott

PROVINCIAL TRADE SHOWS

MANCHESTER	Theatre Royal	AUG. 20	10.45 a.m.	BIRMINGHAM	Scala	AUG. 21	10.45 a.m.
LEEDS	Tower Cinema	AUG. 20	10.45 a.m.	NEWCASTLE	Esquilo	AUG. 21	10.45 a.m.
GLASGOW	The Playhouse	AUG. 20	10.45 a.m.	LIVERPOOL	Palais de Luxe	AUG. 21	10.45 a.m.
CARDIFF	Park Hall	AUG. 22	10.45 a.m.				

ANGLO-AMERICAN FILM CO.

123 WARDOUR STREET, LONDON W1

COMPLIMENTARIES TO AID C.T.B.F. FUND

Portsmouth Suggestion

WAR INSURANCE DISCUSSED

FEATURES of Trade importance discussed by the Portsmouth branch of the C.E.A. included the Odeon War Bonus agreement, the necessity for more systematic support for "Glebelands," the War Damage Insurance arrangements, and the inclusion of Shorts in the General Quota

In the first place, a letter was read from F. Tilley, C.T.B.F. publicity manager, extending an invitation to the branch to send a member as a guest for a week-end at "Glebelands" as part of a scheme for making the amenities better known to exhibitors.

A letter was also read from the General Secretary (W. R. Fuller), drawing attention to the efforts of the C.T.B.F. to obtain a greater participation for the fund in the Sunday opening charity allocations. He asked the branch to make it a standing rule, immediately there was any further move for Sunday opening, or any variation of the existing arrangements in the branch area, to see that the C.T.B.F. should be notified so that they could get busy with their organisation in making the necessary local approaches for allocation.

C. CLARKE, Chairman, remarked that this was an excellent idea, but it seemed to him it was about 10 years late.

Notification was also received from R. C. Bromhead that Thomas France had been appointed by the General Council to act as hon. liaison officer between the Association and the Fund, and stating that active steps were being taken to increase the number of provincial committees, so that every area might be represented on the Board of Management.

It was suggested that the branch should consider the advisability of reorganising the committee from the exhibiting and renting sides by the allocation of additional members willing to give active assistance.

The Chairman said every branch ought to appoint an active committee, so that they could get up schemes to benefit the fund, which was suffering very badly at the present time.

He mentioned that at the King's Theatre there had been a scheme in operation under which, on every complimentary ticket, they collected for the local hospitals, and this had worked very satisfactorily.

F. B. B. BLAKE said that if they had a collection box at the box-office and one penny was put in for every complimentary seat, he was sure he would be able to raise enough to keep "Glebelands" going.

E. V. GLENISTER: Why not put that up to the committee with the suggestion that the matter should be dealt with nationally, so that all the circuits and Independents could join in the same scheme.

It was agreed that the Secretary (A. DANIELS) should put the suggestion up to Mr. France, and the branch further decided that the Chairman, Coun. H. P. E. Mears, F. B. B. Blake and C. W. Couzens should act as the local committee.

Shorts to Count Quota

The SECRETARY reported that he had sent a further letter to the General Secretary with regard to the inclusion of shorts in the general quota, stating that it was suggested that the terms of the Films Act could be amended under the Emergency Powers of the Government as a war measure, and asking the General Council to make representations to the Board of Trade with this object in view.

In reply, W. R. Fuller said the matter of shorts for quota could not be dealt with under the Emergency Powers as a war measure. Only Government legislation could now be introduced and the Government itself only took legislation directly dealing with the conduct of the war.

It was with that knowledge in mind that the General Council decided that anything which required the amendment of the Films Act should be noted for discussion and consideration at a time when the securing of amendments was a practical proposition. They could rest assured that this would be done.

War Damage Insurance

Reporting on General Council proceedings, F. B. B. BLAKE drew attention to the fact that the submissions made by the association that certain movable fixtures were insurable under Part 1 of the War Damage Act had been rejected by the Board of Trade, and in consequence the cover for insurance which was given had now been withdrawn.

Seating and projectors and all other movable items would therefore have to be insured under Part 2 of the Act, which would mean that in the case of a modern kinema they had to get cover somewhere up to the £3,000 or £4,000 mark.

The CHAIRMAN said that he had a ruling from the local Rating Authority that his fireproof curtain was insurable under Part 1, but that had now been over-ruled by the Board of Trade, which said that fireproof curtains came under Part 2 of the Act and therefore they had to insure them. They had got to adhere strictly to the Board of Trade ruling and were advised to pay their premiums at once, otherwise they would find that they were not covered.

Replacing Sound Sets

Reference was made to the negotiations with Western Electric arising out of the notification that as the company had to pay the premiums under the War Damage Act any compensation would naturally be receivable by them. The Chairman remarked that what they wanted to ensure was that the company should replace any damaged set.

Mr. LEVISON said that under their agreements the Company were under contract to provide sound.

Mr. BLAKE added that the C.E.A. proposed to continue negotiations to see whether some solution of the matter could be found.

"Liabilities" Officer

A circular was also received from the General Secretary with regard to the appointment of Liabilities (War-time Adjustment) Officers in each area, and it was stated that an officer had been appointed at Southampton with a sub-office at Portsmouth.

Store Coal

Reference was made to the coal situation, and the Chairman stated that a strong hint had been given that they should get as much fuel into the kinemas as they could during the summer months.

Mr. BOSCOTT pointed out that the supplies had already been limited to one ton a month at Birmingham, and Mr. ELLIOTT added that they were finding it difficult to lay up stocks at the present time, although they were able to do so last year.

An Odeon Change

Notification was received that A. C. Salter, manager, had been appointed as the nominee for the Odeon, Festing Road, Southsea, in place of G. Smith.

Ernest Earls as manager of the Capitol, Cardiff, hands over to Bob Butler, the Odeon manager. Between them is E. G. Pike, Odeon Area Administrator

CARDIFF CAPITOL FOR ODEON

Paramount Lease Runs Out

The control of the Capitol, Cardiff, one of the most famous kinemas in the Provinces, has passed from Paramount to Odeon.

Built by the Tilney Bros. shortly after the last war, the lease of the Capitol has been held for the last seventeen years by Paramount as their West of England shop window. The deal with the Tilney family was completed by Oscar Deutsch while convalescing from his recent illness.

The change-over in control took place on August Bank Holiday, the Odeon organisation being represented by E. G. Pike, area administrator, and the new manager, "Bob" Butler, who hitherto has managed the Cardiff Odeon. Ernie Earls, Paramount's manager, is remaining in Cardiff.

S.O. PERFORMANCE DEFINED

Less Than Three Hours

WARWICK C.C. DECISION

Having decided to fix the Sunday opening levy at ¼d. per seat per performance, the Warwickshire County Council was called upon to define the word "performance."

And this is the decision arrived at:—

The Licensing Committee is of opinion that the most convenient course, both for the council and for the licensees, will be to treat, for the purpose of this paragraph, any continuous opening of a kinema of less than three hours duration as a single "performance," a continuous opening of three hours or more being treated as two "performances."

The committee has accordingly decided to give effect to this interpretation as from Sunday, July 6. Up to that date any continuous opening of whatever duration will be treated as a single "performance."

NATIONAL AGREEMENT ON THE WAR BONUS

PORTSMOUTH AND ODEON ACTION

Discussion at the Portsmouth Branch meeting arose out of the General Council report on the decision of Odeon Theatres, Limited, to pay additional war bonus to their staffs, and F. B. B. BLAKE explained that the General Council did not deplore the fact that Odeon had given their staffs increased wages, but they did deplore that the arrangements had been concluded before the Association was notified.

E. V. GLENISTER said he did not condone the Odeon method, which he agreed was unconstitutional, but it was entirely the fault of the General Council from the beginning. When these agreements were first being made many branches wanted the whole matter to be dealt with by the General Council, but the General Council flung it back upon the branches.

They had now varying war bonuses up and down the country, and they could see the difficulties that the circuits were up against. There was nothing uniform anywhere.

Now he understood that the whole question was to be discussed by the General Council, but it was rather late in the day when everybody was more or less in the soup. If the General Council had dealt with the matter in the first place they would never have been in the trouble they were in to-day.

The CHAIRMAN said that in this matter it was a case of "united we stand, divided we fall." He thought his members were in favour of a national agreement, and they must deplore the fact that Odeon had not explained their attitude previously, so that prompt action could be taken by the Association.

E. V. GLENISTER: We are not complaining about the action; it is the method which was wrong.

The Vice-Chairman (W. C. ELLIOTT) said that so far as they were concerned locally, conditions on the whole had been very good in the past. There were quite a number of independent exhibitors in the branch, and lately, owing to the air raids, they had had a very bad time. In the circumstances, that hardly seemed to be the moment to impose a national agreement upon them.

They were in a badly blitzed area, and he thought they should be left to make their own arrangements. The independents could not look to other halls to help them in the same way as the circuits, which in some places were coining money, and could help out theatres which were in bad situations.

Mr. BLAKE: In some places they do not know how to pay the wage bill.

Mr. GLENISTER said that he took it that individual rates would still be the subject of individual agreements in each district. They could not have national agreement on wages, which must vary in each district, but they could have national agreement on war bonus.

F. B. B. BLAKE added that notice had been given to the General Council to consider the question of war bonus on a national basis, so that the matter would come up at the next meeting.

Alan Curtis and Marion Martin as they appear in Gloria Pictures' NEW WINE, a film based on the life of Schubert, which is being released through United Artists

CHEAP SEATS FOR R.A.F. PATRONS

BOURNEMOUTH ASKS FOR HEADQUARTERS CONTRACT

CHEAP seats for R.A.F. personnel arising from a request from the local headquarters occupied the attention of the Bournemouth subsection of the Hants and I. o. W. C.E.A. at its meeting on Friday last.

It will be recalled that when the request was first made it was accompanied by a suggestion that the kinemas might be requisitioned failing a satisfactory arrangement. The question was first considered by the Hants and Isle of Wight Branch of the C.E.A., referred to the Bournemouth Sub-Section and passed on by the latter to C.E.A. headquarters.

At Friday's meeting Elliott Turnbull produced a letter from W. R. Fuller (C.E.A. secretary) as follows:

"Our policy has always been clearly defined and is that which our members have always been instructed to follow. We have undertaken with the War Office from the earliest days of the war that a sufficient number of seats shall always be available for troops at the lowest price of admission. This used to be 6d. and since the Entertainments Tax has been increased the lowest prices are now 7d., 8d. or 9d., according to which is the lowest price charged regularly by the kinema.

But what is 'a sufficient' number of seats is a matter of individual arrangement. If a kinema has only three rows of 7d. seats, usually full up, it is no answer to say that there are three rows available but they are full up. In such cases higher-priced seats otherwise empty should be made available. This should be sufficient to provide an answer to the plea that a soldier on his limited pay cannot afford to pay higher prices for admission. The sound sense of exhibitors *bona fide* carrying out this policy locally has worked so successfully that there has only been one complaint during the whole of the war and this was remedied.

Recently in the House of Commons, on behalf of the War Office, it was stated that our arrangement for the admission of troops fully dealt with the situation. These prices of admission only apply to troops—civilians accompanying them pay the normal price of admission."

Letters were also read from the Senior Welfare for the R.A.F. in the district and from the O.C. R.A.F. in the district. Both letters asked for a reply to the original request and the latter asked for "immediate attention" to the matter.

Various members gave details of how they were carrying out the arrangements as set out in Mr. Fuller's letter, and it was also pointed out that the lowest-priced seats in Bournemouth kinemas ranged from 7d. to 1s. 2d.

It was decided that the chairman (Geoffrey Bravery) should take the correspondence with him when attending London this week for the General Council, show it to Mr. Fuller and ask that he should get into direct contact with the War Office or the Air Ministry in order to settle the matter.

It was also decided to reply to the letters received from the local headquarters of the R.A.F., stating what action had been taken and that they would be informed of the ultimate decision.

Barnardo's Helpers League

Assistance was sought by the local Hon. Sec. of the Barnardo's Helpers League for publicity on the screens of local kinemas for a campaign for the sale of stamps to be invested in War Savings for Dr. Barnardo's Homes.

While recognising that the cause was a good one the meeting decided to reply regretting that the request could not be acceded to in view of the time at present devoted in their programmes to Ministry of Information and other national propaganda

Advertising

A small committee was appointed to go into ways and means of reviving the weekly hotel guide cards containing a list of kinemas with their programmes which was discontinued when the town was banned to visitors.

Bristol C.E.A. Deficit

MEMBERS TO CONSIDER ECONOMIES

One of the items on the agenda for the meeting of the Bristol branch, which will be held next Wednesday, will be the financial position of the branch.

At the last meeting G. H. Blackburn, the branch treasurer, drew attention to the fact that they were faced with a deficit, and warned members that economies would have to be enforced. On Wednesday, members will have to consider how such economies can be effected.

Another matter which will come before the members is the question of the meeting day. For the last twenty years or more it has been a rule that the branch shall meet on the third Tuesday of each month, but on one or two occasions recently the day has been changed to Wednesday, and some members have raised objections.

The question which will have to be decided next week is whether it would be advisable, for certain reasons, to alter the day for meetings to Wednesday, or to still adhere to Tuesday.

M-G-M Production Drive Continues

Robert Taylor in the title role BILLY THE KID, forthcoming M-G-M picture

BIG SUBJECTS LISTED

Impressive Schedule

FOLLOWING the particularly successful week of Trade shows, M-G-M announces a further impressive line-up of productions, completed, shooting and preparing. Some of these subjects are already on this side for early Trade show.

Among the notable films being edited are "The Big Store," the new Marx Brothers starring film which has a supporting cast including Tony Martin, Virginia O'Brien, Virginia Grey, Margaret Dumont and Charles Holland; "Blossoms in the Dust," a Technicolor production, has Greer Garson as the star, with Walter Pidgeon appearing opposite her; and "Dr. Jekyll and Mr. Hyde," starring Spencer Tracy, Ingrid Bergman and Lana Turner.

Six in Production

Six pictures are at present before the cameras.

"Smilin' Through," the theatrical classic, is being filmed in Technicolor with Jeanette MacDonald and Gene Raymond in the principal roles. The supporting cast includes Brian Aherne, Ian Hunter, Patrick O'Moore and Jackie Horner. Frank Borzage is directing with Victor Saville as producer.

"The Yearling," the biography of a deer which is being filmed in its original Florida locale, stars Spencer Tracy with Gene Eckman, Anne Revere, and Chills Wills in the supporting cast. Victor Fleming is directing the Technicolor production, with Sidney Franklin as producer.

Clark Gable and Rosalind Russell are co-starred in "They Met in Bombay," formerly known as "Unholy Partners." The supporting cast includes Peter Lorre, Matthew Bolton, Jessie Ralph and Eduardo Ciannelli. Clarence Brown is director and Hunt Stromberg producer.

The stars of "Lady Be Good" are Eleanor Powell, Ann Sothern, Robert Young and Lionel Barrymore, with John Carroll, Red Skelton, Tom Conway and Dan Dailey, Jun., appearing prominently in their support. Norman McLeod is director and Arthur Freed is producer of this musical. Miss Powell is expected again to delight audiences with her dancing, and Ann Sothern will sing for the first time upon the screen—although she was a musical comedy star before Hollywood called her.

Wallace Beery is the star of "Barnacle Bill," a tale of the sea, with Leo Carrillo, Marjorie Main, Virginia Weidler and Donald Meek in the supporting roles. Richard Thorpe is directing with Milton Brenn as producer.

"The Get-Away" has a cast including Robert Sterling, Donna Reed, (formerly known as Donna Adams), Charles Winninger, Dan Dailey, Jun., and Henry O'Neill. Edward Buzzell is director and J. Walter Ruben is producer.

"The Female of the Species," a comedy drama starring Rosalind Russell, Don Ameche, Kay Francis and John Carroll. The director is W. S. Van Dyke II.

In Preparation

Early next month "Kathleen" will go into production with Shirley Temple starring and directed by Harold S. Bucquet.

Nick and Nora Charles will also make a welcome return to the screen for William Powell and Myrna Loy will be the co-stars of "In the Shadow of the Thin Man," under the direction of W. S. Van Dyke II.

20th-FOX LAUNCH BIG SPECIAL

"How Green Was My Valley"

CLAUDETTE'S NEW LEAD

ONE of the highest budgeted productions in the 20th Century-Fox schedule is "How Green Was My Valley," a new Zanuck special which is being made on the grand scale.

The story is based on Richard Llewellyn's best-seller and is an absorbing human drama set in a Welsh mining village. Directed by John Ford, it has a grand all-star cast headed by Walter Pidgeon, Maureen O'Hara, Patric Knowles, Anna Lee, Roddy McDowall and Donald Crisp.

Rhys Williams, a Welsh actor, who is now appearing in the Ethel Barrymore production of "The Corn is Green" in New York, will play a part and also be a technical supervisor on the film.

Payne to Star

John Payne is scheduled for big things by Movietone City. He is getting splendid notices for his performance in "The Great American Broadcast." Claudette Colbert specially requested that he be cast for the male lead opposite her in "Remember the Day." John has already completed his rôle in "Sun Valley Serenade" with Sonja Henie. He is now playing a prominent part in the Technicolor production "Week-end in Havana" which also stars Alice Faye and Carmen Miranda with Cesar Romero, and later he will co-star with Alice Faye in "Right to the Heart."

Romantic Musical

Carole Landis, a new recruit to the 20th Century-Fox roster has been selected to star in "21 Men and a Girl." George Montgomery and John Shepperd will play prominent roles opposite her in this romantic musical drama. Ray McCarey will start on the direction of the film shortly.

Following the completion of "A Yank in the R.A.F.," Tyrone Power will have three other important specials, probably Zanuck's own "The Black Swan," from Rafael Sabatini's famous story, "Benjamin Blake," the current popular novel and "Gift of the Magi."

Claudette's Next

Henry King has been assigned to direct "Remember the Day," which is based on the play by Philo Higley and Philip Dunning. Heading the all-star cast are Claudette Colbert and John Payne.

"Swamp Water," with the famous French director Jean Renoir at the megaphone, has just gone into production with Walter Huston and Virginia Gilmore.

EIGHT IN PRODUCTION FOR PATHE RELEASE

THE whole of the Monogram and Producers' Releasing Corporation studios are working at top pressure on the remainder of the pictures on their current output, W. J. Gell, managing director of Pathé, announces. Both companies have an extensive line-up of stories to go into production for their new programmes, and particulars of these will be announced by the Pathé chief at an early date.

Those productions under way at Monogram's plant are, June Lang and Johnny Downs in "Redhead," with Eric Blore and Weldon Heyburn. It is a smart sophisticated comedy drama of a playboy and a woman who takes him in hand and makes a man of him. "Murder by Invitation," a thrilling story of a man's attempt to have his wife certified as insane because she knows he is a murderer. Wallace Ford, Marian Marsh and Sarah Padden are its stars. "In the Night," action thriller with Frankie Darro, Mantan Moreland, Marcia Mae Jones, Jackie Moran and Keye Luke, and "City Limits," breezy comedy drama featuring Frank Albertson, Jed Prouty and Lorna Gray.

The four P.R.C. attractions on the floor are "Double Cross," thrill drama, with Kane Richmond, Pauline Moore, Wynne Gibson and John Miljan. "Desperate Cargo," a thrilling and suspenseful story of a clipper trip to South America, with Ralph Byrd, Carol Hughes and Jack Mulhall. "Criminals Within," an out-of-the-rut story about a sensational murder in the U.S. Army, starring Eric Linden, Ann Doran and Constance Worth; and "Gambling Daughters," featuring Cecilia Parker (M-G-M) and Roger Pryor. It tells the dramatic story of the exposé of a big gambling and vice ring who use débutantes for their nefarious purposes.

Each measures up to a consistent high standard of entertainment, and shooting is expected to be completed on the eight by the middle of next month.

Paulette Goddard, Charles Winninger and Mary Gordon in a scene from the James Roosevelt production, THE GOLDEN HOUR (U.A.), recently Trade shown

Claudette Colbert and Ray Milland in SKYLARK shortly to be presented by Paramount

MORE WARNER PRODUCTIONS

Box-office Stories and Star Values

"The Hard Way," an original screen play by Irwin Shaw, has been named as a future vehicle for Ida Lupino, announces a wire from Warner Bros. This subject is the second Irwin Shaw story to be purchased by Warners, the first being his play, "The Gentle People," upon which is based "Out of the Fog," the new John Garfield-Ida Lupino picture soon to be seen here.

John Barrymore's Tests

Warner Studio executives are reported to be delighted with tests made by John Barrymore for the title-rôle in "The Man Who Came to Dinner," the Kaufman-Hart stage hit now in preparation at the Company's Burbank Studio. The Epstein twins, Julius and Philip, have written the screen play.

Comedy for Edward G.

Leonard Hoffman and Leonard Spigelgass have finished the screen play of "The Man They Couldn't Kill," a gangster comedy for Edward G. Robinson, similar in tone to "A Slight Case of Murder," in which he scored such a great success.

"Nine Lives"

James Gleason, Joan Perry, Ed. Brophy and Tom Stevenson have joined the cast of "Nine Lives are not Enough," now in production at Burbank. Ronald Reagan is the star of the film, which is based on a novel by Jerome Odlum. After looking at the early rushes of the picture, Warner Bros. executives have cancelled the one-picture arrangement under which A. Edward Sutherland was directing the film and signed him to a long-term contract.

Tacoma Bridge Disaster

Actual shots of the collapse of the Tacoma bridge, now in the possession of Warner Bros., will be incorporated in "High Tower" a picture dealing with the men who build the world's big bridges. The screen play is being written by Jesse Lasky, Jun., and the picture will be directed by Lew Seiler.

Taxi Story

"Manhattan Fury," an original story by Daniel Fuchs about New York taxi drivers, has been purchased. It will be directed by Curtis Bernhardt, whose last film was "Million Dollar Baby," soon to be seen here

Paramount Schedules Thirty-three

CROWDED 5-MONTHS' PROGRAMME

PARAMOUNT'S Hollywood studios, in a schedule just released for publication, list 33 new productions to be launched in the ensuing five months' period.

A number of the new films are already on the floor and production plans are so advanced that actual starting dates spread over the coming months are already decided for the remainder.

Three pictures at present shooting are Cecil B. De Mille's Technicolor sea spectacle, "Reap the Wild Wind"; "Bahama Passage," also in Technicolor, starring Madeleine Carroll and Stirling Hayden, produced and directed by Edward H. Griffith; and "Sullivan's Travels," with Preston Sturges directing and Joel McCrea and Veronica Lake co-starred.

In addition are 33 pictures scheduled for production between August and the middle of November.

Many in Preparation

Several are already in the initial stages:—"Glamour Boy," with Jackie Cooper and Susanna Foster; "The Remarkable Andrew," with Brian Donlevy, William Holden and Ellen Drew; "Louisiana Purchase," with Bob Hope and Zorina; "Sing a Song of Homicide," with Eddie Bracken, June Preisser, Betty Jane Rhodes and Rod Cameron; "Take a Letter, Darling"; "Her Jungle Mate," starring Dorothy Lamour; "Mr. Aldrich's Boy," with Jimmy Lydon, Charlie Smith, John Litel, Mary Anderson and Martha O'Driscoll.

Due to start on August 12 are "The Fleet's In," with Eddie Bracken, Betty Hutton, Cass Daley and Gil Lamb; "Prison Windows," starring Preston Foster and Frances Farmer; an aviation picture as yet untitled, and "Hoppy's Holiday," a Harry Sherman production, starring Bill Boyd.

Four Concurrent

Madeleine Carroll's next—"The Lady Has Plans"—and "Mardi Gras," starring Robert Preston and Ellen Drew, starts on August 18, and a week later three more productions go on the floor concurrently—"To-morrow's Admirals," with William Holden and Stirling Hayden; "The American Empire," starring Richard Dix; and "The Murder Farm," starring Bob Hope.

"Channel Port," starring Ray Milland, starts September 8; "Mr. and Mrs. Cugat," with Fred MacMurray, and "Government Girl," September 15; "War Town," "Dangerous Holiday" and "Twilight on the Trail," starring Bill Boyd, September 21, and "Out of the Frying Pan," starring Eddie Bracken and others on September 28.

New Hemingway Subject

Ernest Hemingway's great best-seller, "For Whom the Bell Tolls," and also a new Preston Sturges picture will commence on October 6; "Tombstone," starring Richard Dix, and "Joan of Arkansas," October 7; "Snowball in Hell," starring Bob Hope and Madeleine Carroll, October 13, and "Two Bad Angels," with Betty Brewer, will go on the floor a week later.

Irving Berlin's "Holiday Inn," with Bing Crosby and Fred Astaire, will enter production on November 3; a new Judy Canova picture and "Casey Jones" on November 10, and a week later the last two productions in the present schedule start camera work—"Hula Honeymoon" and "Blonde Venus," starring Veronica Lake.

£730 FROM S.O.

Notts C.C. reports that £511 has been allocated to charity in respect of Sunday kinemas from August, 1940, to March, 1941. It is estimated that about £216 will be so allocated for the quarter ended June 30 last.

"Lydia"

MERLE OBERON'S FOUR LEADING MEN

In "Lydia," which Alexander Korda is producing in Hollywood Merle Oberon has four leading men—Joseph Cotten, Hans Jaray, Alan Marshal and George Reeves. Others in the cast are Edna May Oliver, John Halliday and Sara Allgood. An important rôle has also been assigned to ten-year-old Billy Roy. This is the young player's first part on the screen, and he was signed for the rôle after taking a screen test which the youngster wrote and directed himself.

"Lydia" is under the direction of Julien Duvivier.

...the love story of a magnificent cheat.

Ben DAVIS

THE GREAT

GEO. BRENT
MARY ASTOR
Lucile Watson
Hattie McDaniel

PHOENIX THEATRE
Thursday AUGUST 21st
2·30 P.M.

WB
MARK OF SHOWMANSHIP

ERROL FLYNN
OLIVIA DeHAVILLAND
A Thousand Miles of Danger...
A Thousand Thrills a Mile!
Santa Fe Trail
RAYMOND MASSEY
RONALD REAGAN · ALAN HALE
WILLIAM LUNDIGAN · VAN HEFLIN · GENE REYNOLDS
HENRY O'NEILL · GUINN "Big Boy" WILLIAMS
Directed by MICHAEL CURTIZ
Trade Show
Tuesday AUG. 19TH at 2·30PM
WB
MARK OF SHOWMANSHIP

One of this Years most unusual films !!!
Powerfully conceived.... Ingeniously directed...
superbly acted.

FLIGHT FROM DESTINY

STARRING

GERALDINE FITZGERALD
of "Dark Victory"

THOMAS MITCHELL
of "Gone With The Wind"

JEFFREY LYNN
of "All This, And Heaven Too"

JAMES STEPHENSON
of "The Letter"

MORA MARIS · JONATHAN HALE

Directed by VINCENT SHERMAN

Trade Show Phoenix Theatre
Wed. AUG. 20TH
at 2·30 PM

WB
MARK OF SHOWMANSHIP

HE DOES SO MANY GOOD TURNS

...IT MAKES HIM DIZZY!

THE GREAT Mr. NOBODY

Starring

EDDIE ALBERT · JOAN LESLIE

ALAN HALE · WILLIAM LUNDIGAN · JOHN LITEL

Directed by **BEN STOLOFF**

Screen Play by Ben Markson & Kenneth Gamet. From a story by Harold Titus.

Trade Show

PHOENIX THEATRE

FRIDAY AUG. 22ND AT 11 A.M.

A new adventure beyond the headlights on every turn of the road!

The WAGONS ROLL AT NIGHT

Humphrey
BOGART
Joan
LESLIE
Eddie
ALBERT
Sylvia
SIDNEY

Directed by
RAY ENRIGHT

Trade Show
Phoenix Theatre
Friday AUG. 22ND
2·30 p.m.

"Kisses FOR BREAKFAST"

DENNIS MORGAN

JANE WYATT · SHIRLEY ROSS

LEE PATRICK · JEROME COWAN · UNA O'CONNOR

Directed by LEWIS SEILER

Trade Show

Phoenix Theatre

Wed. AUG. 20TH at 11 A.M

WB MARK OF SHOWMANSHIP

IT'S A KNOCKOUT!

RTHUR KENNEDY-OLYMPE BRADNA
IRGINIA FIELD-ANTHONY QUINN
CLIFF EDWARDS-CORNEL WILDE-

Directed by Wm. CLEMENS

Trade Show
Phoenix Theatre
Tuesday AUG. 19th.
11 A.M.

WB
MARK OF SHOWMANSHIP

OUTSTANDING WARNER LINE-UP

One of the most brilliant programmes of pictures ever to emanate from Hollywood comprises the current Trade show schedule arranged by Warner Bros. It includes (1) Ronald Regan, Olivia de Havilland and Errol Flynn, in SANTA FE TRAIL. (2) Thomas Mitchell and Mona Maris in FLIGHT FROM DESTINY. (3) Humphrey Bogart and Sylvia Sidney in THE WAGONS ROLL AT NIGHT. (4) Una O'Connor, Dennis Morgan and Jane Wyatt in KISSES FOR BREAKFAST. (5) John Litel and Eddie Albert in THE GREAT MR. NOBODY. (6) Bette Davis and George Brent in THE GREAT LIE. (7) Arthur Kennedy and Olympe Bradna in KNOCK-OUT.

WARNERS PRESENT SEVEN IMPORTANT PICTURES

Bette Davis in "The Great Lie"

OUTSTANDING WESTERN AND CIRCUS SUBJECTS

EACH of the seven subjects comprising the current trade show offerings of Warner Bros. provides cast-iron box-office entertainment, but particular interest is centred on three films outstanding even in this company, "Santa Fe Trail," "The Great Lie" and "Wagons Roll at Night."

The dates of the screenings, all of which will take place at the Phœnix Theatre, are as follows:—

Tuesday, August 19, 11 a.m., **Knockout**: Virginia Field and Arthur Kennedy.

Tuesday, August 19, 2.30 p.m., **Santa Fe Trail**: Errol Flynn and Olivia de Havilland.

Wednesday, August 20, 11 a.m., **Kisses For Breakfast**: Dennis Morgan and Shirley Ross.

Wednesday, August 20, 2.30 p.m., **Flight From Destiny**: Thomas Mitchell and James Stephenson.

Thursday, August 21, 2.30 p.m., **The Great Lie**: Bette Davis and George Brent.

Friday, August 22, 11 a.m., **The Great Mr. Nobody**: Eddie Albert and Joan Leslie.

Friday, August 22, 2.30 p.m., **Wagons Roll at Night**: Humphrey Bogart and Sylvia Sidney.

New Line-up

The story of "Santa Fe Trail" is several of the most exciting chapters from American history knit into a highly dramatic form, which primarily deals with "bloody" Kansas territory during the days of fiery John Brown and his abolitionist raiders. Many real characters come to life on the screen: Errol Flynn is seen at his best as Lieut. J. E. B. Stuart, famous cavalry commander; Olivia de Havilland, his co-star, is more charming than ever as Kate, nicknamed "Kit Carson" Holliday; Raymond Massey gives a most distinguished performance as John Brown; Ronald Regan is excellent as Lieut. George Custer. Robert E. Lee, Jefferson Davis, Ulysses Grant and Stonewall Jackson are also represented.

Some 6,000 extras worked in this epic production, and action takes place in and against more that 125 sets and backgrounds, most of them on location. Expert direction by Michael Curtiz has kept the picture moving at a swift pace.

Bette Davis' Latest

The love story of a magnificent cheat is "The Great Lie," co-starring Bette Davis and George Brent, with Mary Astor as the chief supporting player.

Miss Davis, a young wife who, believing herself a widow, "buys" her husband's child by another woman—he had married her after a wild party, discovered that the marriage was illegal, and returned to his real love—planning to bring it up as her own. But the husband was not dead, and when he returned the real mother, who wanted him back, demanded that he be told the truth. The result is different from her expectations and, finding that she has lost the husband she relinquishes her claim on the child.

It is a picture full of strong situations and brilliant acting performances, played out against a background of great music and leavened with delightful comedy. Mary Astor, as a famous and temperamental concert pianist, is superb; she looks beautiful, and wears some lovely gowns. George Brent gives a flawless performance as the aviator husband, and all minor roles are intelligently portrayed. Edmund Goulding, famous as a director of women's pictures, directed.

Thought Provoking Theme

A strange, powerful picture is "Flight From Destiny." It has a great story, boldly conceived and contains romance, drama, suspense and surprise.

Thomas Mitchell, professor of philosophy, who is told by his doctor, James Stephenson, that he has only six months to live. He asks some former students what each would do in such circumstances, and ponders one unexpected reply—"Commit a socially useful murder: that is, kill somebody whose crimes are not punishable by law." How the professor finds a woman menacing the domestic happiness of his favourite ex-student (well played by Jeoffrey Lynn) and, after vainly trying to find a redeeming trait in her, constitutes himself her judge and carries out his own sentence, is told in a series of gripping scenes that move inevitably towards the tragic climax. Geraldine Fitzgerald plays the leading feminine role with great charm and appeal, and Mona Maris gives a splendid portrayal of the wicked woman. Vincent Sherman directed.

Crazy Comedy

"Kisses for Breakfast" has Dennis Morgan quite innocently married to two charming girls, and attending with his second bride his first wife's wedding to another man.

It all happens because Dennis is knocked unconscious just after his marriage to Shirley Ross, and when he comes to he doesn't remember a thing about it. A year later marries Jane Wyatt, Shirley's cousin. They go to New York where Shirley, after mourning Dennis for a year, is about to marry the man she jilted when she meets Dennis. How Dennis succeeds in remembering his past, and handles his present with such subtlety that he ensures happiness for his future is told in a joyous series of laughter-compelling scenes. Lee Patrick, Jerome Cowan and Una O'Connor are members of the strong supporting cast, and Lewis Seiler directed.

Circus Life Thrills

Action, excitement, suspense and human emotion are discussed in "The Wagons Roll at Night." Humphrey Bogart and Sylvia Sidney are co-starred as circus owner and fortune-teller respectively, and Eddie Albert and Joan Leslie are featured in the romantic leads. Albert, a grocer's assistant, deals with an escaped lion so efficiently that he is offered a job in Nick Coster's Circus, and later takes the place of the lion-tamer. All goes well until he meets and falls in love with Mary, Nick's convent-educated sister, whom he keeps from all contact with the circus folk. Unable to separate the young lovers, Nick plans Matt's death in the arena by insisting on his including a bad-tempered lion in his act, and removing the cartridges from his revolver. Matt is being hard-pressed by the enraged lion when Nick is appealed to by his sister and the fortune-teller. Seizing a loaded revolver, he dashes into the cage, and is so badly mauled before Matt can get him out of the ring that he dies soon afterwards. Ray Enright directed.

SCHUBERT FILM SUCCESS AT SOUTHPORT

"The Unfinished Symphony," with Marta Eggerth, which has been reissued by International Film Renters under the new title of "Serenade From Heaven," has had a first try-out at the Grand Cinema, Southport, where the company's anticipation of its great success has been more than justified. The manager of the Grand reports outstanding business, the best for several months, having over 13,500 paid admissions. He also reports that the film was accorded an exceptionally enthusiastic reception by every section of its audience.

"Serenade From Heaven" has been re-edited and "streamlined," and new prints are now available from International Film Renters, Ltd., of this excellent box office picture, which represents even more attractive entertainment at the present time than on its original release, which makes the new success understandable.

BRITAIN'S FORMIDABLE NIGHT FIGHTER

Convoy Scenes in Movietone

British Movietone News features the first pictures of the most formidable armed aircraft in the world—the British Beaufighter. Shots show this new ten-guns—six machine guns and four cannons—fighter in various stages of construction and in flight. Other spectacular pictures show Dover's big gun "Winnie" in action, and cruisers, destroyers and men of the Mediterranean Fleet who bring the convoys safely through.

The remaining items include pictures of the extensive and arduous training of the R.A.M.C., a mock attack on a railway station and the effective defence put up by Home Guards, New Zealand's premier on a visit to his birthplace, the launching of a fast new cruiser for U.S. Navy, America keeping watch on the Philippines, and church parade on the Western Desert.

COLUMBIA SHORT FOR ROYAL COLLECTION

King Farouk of Egypt liked Columbia's "Master of the Cue," which features Willie Hoppe's billiards magic, so much that he ordered a print for his private film collection. The picture was screened at the King's Palace.

"Master of the Cue" is one of Columbia's pictures, "World of Sports" series.

Gene Autry and Carol Adams in RIDING ON A RAINBOW (British Lion)

Four Films From RKO-Radio

The Forerunners of Greatest Studio Line-up

WITH 15 super productions in various stages of completion and active production, RKO-Radio will shortly offer British exhibitors the brilliantly powerful programme promised by the company several weeks ago. The requirements of the British market have been carefully considered and each of the new films is certain to have a wide appeal in this country.

Of the new productions four are completed and will be Trade shown in the near future while the remainder will be screened in batches as they arrive in Britain during the coming months.

Films Completed

First and foremost of the new features now readying for Trade presentation is "Citizen Kane," the remarkable Orsen Welles starring vehicle which is achieving outstanding success in all parts of America.

Ronald Colman is the star of "My Life with Caroline," which RKO-Radio plan to Trade show during the latter part of this month. Anna Lee plays the leading feminine rôle with Charles Winninger, Gilbert Roland, Reginald Gardiner and Katherine Leslie in other prominent characterisations. An invigorating and scintillating comedy-romance, the new film was directed by Lewis Milestone.

The third film, "Parachute Battalion," can be likened to "I Wanted Wings," in its obvious appeal to British audiences. Dealing with the thrilling adventures of the American Parachute Corps, the cast is headed by Robert Preston, Nancy Kelly, Edmond O'Brien and Harry Carey. Leslie Goodwins directed.

A dynamic adventure drama, "Lady Scarface" is expected to be screened to the Trade during this month. Dennis O'Keefe, Frances Neal, Judith Anderson, Mildred Coles, Eric Blore and Andrew Tombes enact the principal rôles in the forthcoming production, which was produced by Cliff Reid with Frank Woodruff directing.

PROVIDENT FUND DRIVE OPENS

SUCCESSFUL SUSSEX MEETING

THE enormous possibilities of the 1d. a week staff collection scheme for the Trade Benevolent Fund were emphasised at a mass meeting of kinema staffs in Brighton, held at the Regent and addressed by T. France, hon. liaison officer between the Fund and the C.E.A., and by R. C. O. Viveash (secretary).

It was stated by Dan Benjamin—who originated the box collection scheme as far back as 1935—that, assuming 4,000 kinemas, with an average staff of 24, co-operated, the huge sum of £20,000 a year would be forthcoming, thus enabling the fund to be self-supporting and not dependent on special efforts.

The meeting, the first of several which the Sussex C.E.A. propose to hold in order to "ginger up" the 1d. a week scheme, was well attended. Councillor Randolph E. Richards (branch chairman) presided, supported by A. J. Sadler (vice-chairman) and Mr. Benjamin, as well as other local exhibitors.

A. J. Sadler cordially welcomed Mr. Viveash and Mr. France. Week and week, said Mr. Sadler, the kinemas were asked to give support in one way or another to charitable appeals of all sorts; here was a chance for kinema staffs to help their own charity, and to help themselves at the same time.

Seventeen Years' Record

Mr. Viveash gave an interesting résumé of the work of the fund, stating that since it was founded some 17 years ago over £100,000 had been paid out in assistance to members of the Industry. He quoted actual instances of cases that had been helped—close on 5,000 cases have been assisted from the Fund in the last 17 years, and there are at present over 100 pensioners—and he spoke also of the valuable part played by Glebelands as a convalescent, rest and holiday home. He also commended the Provident Institution, than which, he said, no benefit society in the world pays better benefits, because it has behind it the C.T.B.F.

In a final reference to the 1d. a week staff collection scheme, Mr. Viveash said, "That scheme, which originated from Brighton some five years ago, has perhaps not been developed to the fullest extent it might have been developed, but we are doing our best to get it on its feet again. I am hoping that in the kinemas throughout the country the staffs will give willingly a penny a week when they receive their wage packets: they will be simply astounded at the possibilities of the scheme and the money it will bring in, and the good that that money will do."

Management Economy

A breezy speech came from T. France, who spoke from his personal experience of the fine work that the C.T.B.F. is doing.

"I can assure you that every penny subscribed is looked after most stringently; the management of the whole Fund is in expert hands, and there is nothing whatever wasted," said Councillor Richards, proposing a vote of thanks to Mr. Viveash and Mr. France, and to Gaumont-British and Geoffrey Foster (manager of the Regent) for the excellent arrangements made for the meeting.

THE WEEK IN SCOTLAND

Jimmy Reed on Leave—Pickard and the Fire Order—A Girl Linkman—Govan Wedding

Flight-Lieut. Jimmy Reed, A.F.C., paid Glasgow a flying visit last week after his investiture at Buckingham Palace. James was very bucked and proud of the fact that this is the first decoration to the R.A.F. Maintenance Unit in the country.

Manager James Thomson, of the Cosmo, had a special interest in the recent newsreel of the convoy action as his son John was aboard the "Fearless" when she was hit. John, however, got through all right, and as his father says, is anxious to have another go at the Nazis.

Juvenile Ban Demand

The Forfar branch of the Society for Prevention of Cruelty to Children have sent a letter to the Forfar magistrates asking them to ban children under school age in kinemas after 8.30 in the evening.

Wedding Chimes at Govan

Last Thursday evening Donald Morton, Assistant Manager of the Vogue, Govan, was presented by Manager Chambers, on the occasion of his forthcoming marriage, with a Westminster chiming clock on behalf of the staff.

When Donald left for his honeymoon holiday on Friday evening he certainly had a marvellous send-off.

Eric G. Robyns, who during the past 11 months has been manager at the Odeon and Palace Kinemas, Aberdeen, has been appointed manager of the Odeon at Elmer's End, London. For a year before coming to Aberdeen he was manager of an Odeon theatre in Yorkshire and previously was in the motor trade in London. Mr. Robyns takes up his London appointment on August 11.

A. E. P. is in the limelight again. At the Sheriff Court, Glasgow, last week, he appeared to answer the charge of being the occupier of the Norwood, St. George's Road, Glasgow, and failing to notify Glasgow Corporation of the arrangements he had made to comply with the Fire Prevention Order. He pleaded not guilty and the trial was fixed for August 14.

A Polish Epic

A good Press resulted from A. E. Barnett's private showing of "The White Eagle," the film featuring the Polish squadrons. Derrick de Marney, the producer, travelled specially to Glasgow, and by courtesy of Messrs. Green the picture was shown to the Press on Wednesday forenoon.

Several Polish notables also saw the picture, and at the reception after the show Lord Provost P. J. Dollan recalled the close relationship which existed between the Scottish and Polish traders and hoped that Scottish people would have opportunity in plenty of seeing this film which he commended for their approval.

George Singleton has again broken into the news from the fact that the first girl doorkeeper is now on duty at the Cosmo, and George tells us she is performing her job extraordinarily well.

Stanley Russell, the Glasgow film director, has been released from his duties at Scottish Film Productions to go south to make films for G.B.I.

A Greenock Presentation

On the occasion of his leaving the B.B. Cinema, Greenock, after an unbroken service of 21 years, Harry McLaughlin was presented with a silver wristlet watch as a token of esteem from his fellow workers. The gift was handed over by Cecil Clayton, son of Mrs. Clayton, the manageress, who expressed the good wishes of all for Mr. McLaughlin's success in his new sphere.

MISSING NOW PRISONERS OF WAR

Eric Mawson

Reported missing in the middle of July, Marine Eric Mawson, former manager of Classic kinemas in Portsmouth, Southampton and London, is a prisoner of war in Germany. His parents have received a printed postcard from him, bearing a German postmark, stating that he is in good health. Mawson, who was serving with his corps in the Middle East when he was taken prisoner, is 27 years of age and was at Southampton for two years.

It is now established that Bdr. J. W. Isherwood, of Park Avenue, Haslingden, missing in the Middle East, is a prisoner-of-war in Germany. He was formerly engaged as a projectionist at Bacup.

Manchester Watch Committee has granted a licence in respect of Sunday opening at the Luxor kinema, Hulme, on the same terms and conditions that apply to other local kinemas.

Big Production Deal by Columbia

Tommy Trinder and Gordon Cameron Jackson on location for Ealing's FORTRAIT OF A BRITISH FOREMAN

EALING'S "FOREMAN" FILM

Clifford Evans and Constance Cummings

THE search for a star to take the title lead in the Michael Balcon's new Ealing production, "Portrait of a British Foreman," which Charles Frend is directing, has been completed with the signing of Clifford Evans, with whom Constance Cummings is appearing as the leading lady.

The two players have joined the remainder of the unit in Cornwall, where location scenes are being shot. Tommy Trinder and Gordon Cameron Jackson are already there.

Production of "Portrait of a British Foreman" is now in its second week, and Frend has made good progress with the shooting of large-scale crowd scenes showing the fleeing refugees in France immediately prior to the French collapse last year.

Clifford Evans has already started work as the foreman of a British factory who is attempting to bring back to England some important machinery. Connie Cummings is ideally cast as a young American girl who is the last to leave the French factory where the machinery has been installed. She and a couple of British tommies (Tommy Trinder and Gordon Cameron Jackson) join up with the foreman and share his adventures in getting the machinery across war-torn France and to a Channel port for embarkation to England.

COMEDIENNES IN PRODUCTION

Disadvantages Compared with Comedians

Although Maclean Rogers has probably made more comedy films than any other British director, his most recent production "Gert and Daisy's Week End," for Butchers, is the first one in which his stars have been not comedians but commediennes.

And he thinks that funny women have to work before the camera at a disadvantage as compared with funny men. "Their scope for humorous expression," he remarked to KINE., "is considerably lessened by natural handicaps of feminine physique. You can unhesitatingly require an actor to play a part in scores or hundreds of ways that you wouldn't dream of suggesting to an actress.

One of the many distinctive qualities that characterise Rogers' gifts as a director is his faculty for acting a scene with a player, in every nuance of the performance, from his objective standpoint at the camera; and the sympathy thus imparted is invaluable histrionically.

"Gert and Daisy's Week End," which is now in the cutting room at Welwyn, is the thirty-fifth picture on which Maclean Rogers has collaborated in story and script with Kathleen Butler and actor-dramatist H. F. Maltby.

CORFIELD—G.F.D. TIE-UP

An announcement of great interest is promised by John Corfield. He will give no details yet only that it is an important tie-up with G.F.D. and is in connection with a feature film which will be an attractive box-office combination of stars, director and story.

Meanwhile, at Rock Studios, John Corfield Productions have been re-recording on the Vic Oliver-Sarah Churchill film "He Found a Star." This film, which is an ambitious venture containing plenty of musical numbers, will be ready for Trade showing in two or three weeks' time. A first-class star attraction, with obvious exploitation angles, it contains other well-known names such as Evelyn Dall, Gabriel Brune and Peggy McCormick, and has as its director John Paddy Carstairs. G.F.D. are distributing.

SUPER-PRODUCT FROM TWO CITIES

Max Thorpe's Statement

IT is announced by Columbia that they have entered into a big new British production agreement with Two Cities Films, Ltd., for the production of an important programme of pictures for world-release by Columbia.

The deal, which was finalised at Columbia's London offices over the week-end, was signed by Major A. M. Sassoon, chairman and managing director of Two Cities Films, Ltd., and by Max Thorpe, manager of Columbia.

Following signature formalities Mr. Thorpe stated that all pictures involved in the new deal would be in the super-class and that the first big production, tentatively entitled "Story Unpublished," had in fact just gone into production at the Denham studios with Valerie Hobson and Richard Greene as the stars.

A further announcement, giving details of the deal and of the comprehensive British production plans involved, will be given at an early date.

"It gives us the deepest satisfaction," Mr. Thorpe declared, "to be able to announce the successful completion of this important new contract with Two Cities Films, which possesses a remarkable record in the production of British hit pictures. "Freedom Radio" which was produced for us, was an outstanding box-office attraction not only in Great Britain but also in the United States.

"Columbia's reputation for handling British productions of top-bracket calibre has been established in a long chain of box-office hits, including such record-breakers as "Q Planes" and "The Spy in Black."

"Story Unpublished" is being produced by Anthony Havelock-Allan and directed by Harold French, who made "Jeannie." Other production personnel is headed by Theo. Lageard, associate producer; Michael Anderson, assistant director; Bernard Knowles, lighting expert; and Paul Sherriff, art director.

THE TAY BRIDGE AT DENHAM

Big "Hatter's Castle" Sequence

One of the most important sets ever built at Denham is the reconstruction by James Carter, art director on "Hatter's Castle," of part of the Tay Bridge before the disaster that wrecked it, and also the railway station of "Levensford"—last stopping place before the train starts its fateful journey along the single-track line over the bridge.

The set, which was erected on stage 6, occupied a length of 140 ft., is complete with platform, "Levensford" signal-box and a life-size replica of one of the now-defunct North British Railway Co.'s locomotives with its coaches. The flawless reconstruction of a railway station in the '80's was only possible as the result of an extensive search in Scottish railway museums and the guidance of railway engineering experts, who advised on technical details and railway procedure.

As Emlyn Williams walked on to the scene which Lance Comfort was directing the technicians went into action. Not only was the camera and sound crew concerned—a score of effects were involved.

The rain poured down, whistles blew, the engine released a few preliminary puffs of steam, then the 6-ft. wheels started to turn, and—the last ride over the Tay Bridge had started.

FISHY END TO "HI, GANG!"

Stars' Farewell Party

The concluding shots of "Hi Gang!" proved uncomfortable for Vic Oliver, who co-stars with Bebe Daniels and Ben Lyon in this Gainsborough comedy.

After being thrown out of the Clipper by Bebe and Ben, who are tired of his blundering methods, Oliver, buffeted by the wind machine, is dropped into the sea and hauled out in the toils of a trawling net filled with fish of all sizes and descriptions.

A Farewell Party

When they had completed their part in the production Bebe, Vic and Ben entertained the unit and floor staff to a party on the set at Islington.

The three stars are making a flying trip to America in a fortnight's time before returning for a stage show of "Hi Gang!"

Maclean Rogers directing Gert and Daisy in their first feature Butcher's GERT AND DAISY'S WEEK-END

M. OF I. FILM FROM VERITY

"Shunter Black's Night Off"

THIS week's five-minute film released by the Ministry of Information, "Shunter Black's Night Off," is a Verity production, one of the many shorts made by this organisation on topical war time subjects.

Made with the full co-operation of the railway authorities, the film tells the true story of a heroic action in a marshalling yard during a "blitz," when a shunter saved the yard from serious damage and his mates from death by dealing with a flaming goods wagon, caught alight by a bomb and containing a cargo of explosives.

Produced by Sydney Box, with script and direction by Max Munden, "Shunter Black's Night Off" was filmed against authentic backgrounds and railway employees played all the parts in the picture.

Railway executives saw the film prior to its release and were very pleased with it as a well-deserved tribute to the work of the railways and railway staffs in carrying on their vital work under air raid conditions. The public endorses this view, apparently, as screening of the picture has been followed by rounds of applause in kinemas throughout the country.

DONAT STARTS PITT ROLE

"Young Mr. Pitt" at Shepherd's Bush

The first scenes of his long rôle as "The Young Mr. Pitt" were played last week by Robert Donat, who began his three-months schedule with a scene with Raymond Lovell as George III, the farmer king.

This is the second week of Twentieth Century's production which Carol Reed is directing at Shepherds Bush.

In Vetchinsky's elaborately gilded royal reception room, which formed the setting of the important scenes shot last week, the King asks Pitt to form a new Government out of the morass of 1780 politics. Pitt gratefully agrees and George III presents him with a home-grown turnip as a token of regard.

Later scenes with Donat covered the great gambling room of Brooks's Club, where, in a shaft of early morning sunlight provided by Freddie Young, Pitt confronts his political enemy, Charles James Fox (Robert Morley) and asks him to join his new Cabinet. Fox, blinking in the light, refuses.

A Tempestuous Cabinet

Opening the third week, Reed staged strong action scenes in No. 10, where Donat, as Pitt, rakes through the mud of Georgian politics and in the Cabinet Room harangues his Conservative ministers. As Prime Minister at 24, he smashes tradition, sets the shipyards building again and leaves his Cabinet gasping.

From a Midlands Public School, to spend his summer holidays filming, came 14-year-old Geoffrey Atkins, who played an amusing cameo scene with the star in "Good-bye Mr. Chips." Facing Donat along a 12-ft. table, the boy played Pitt when a child, listening to political advice from his father, the Earl of Chatham. Donat appears as the old Chatham in the early sequences.

The engagement is announced of Terence P. Matthews, R.A.F. (V.R.), eldest son of Major and Mrs. Matthews, of Kensington, and formerly a cameraman at Denham and Pinewood, to Miss Anna P. M. Kirkness, of Blackburn, a member of the Garrick Society and the Accrington Arts Club.

TWO CITIES' NEW PICTURE

"UNPUBLISHED STORY"

"UNPUBLISHED Story," the Two Cities Films production, is now in its second week at Denham Studios under the direction of Harold French with A. Havelock-Allan producing and Theo Lageard as associate producer and production manager. The film stars Richard Greene, the brilliant young British actor, who made such a great success in America and returned to England and joined the Army and has special leave from an Armoured Car unit for the film.

Valerie Hobson is co-starring, and the two stars play newspaper reporters who flirt with death in their determination to quell Fifth Columnists' activities and obtain news that will make their paper the "Voice of the People." The story is from an original by Alan MacKinnon of "This Man Is News" fame, and A. Havelock-Allan.

Settings include this week, the general reporters' room in a newspaper office, the London dock-side where sequences will be shot culminating in dramatic fire scenes during a blitz, with Richard Greene and Valerie Hobson in the thick of it.

The cast also includes Miles Malleson, Rene Gadd and Claude Bailey.

FORMBY STARS FOR COLUMBIA

"Double Trouble"

Work started on Monday, at the Rock Studios, on the first of the George Formby Hillcrest Productions, for distribution through Columbia. The picture, tentatively titled "Double Trouble," is being directed by Marcel Varnel, who did such an excellent job of work on George's "Let George Do It" and "Turned Out Nice Again." In this latest subject George is playing a dual rôle for the first time in his career.

Linden Travers is playing opposite George. She recently returned to the screen and has been seen in "Ghost Train" and more recently in "The Seventh Survivor," which was shown to the Trade last week.

Production manager on the picture is Ernie Gartside.

AIR FORCE EPIC

British National's Biggest Yet

Production started this week on one of British National's most ambitious enterprises to date, when a unit left to film exteriors for Michael Powell's "One of Our Aircraft Failed to Return."

The location was at one of our biggest aerodromes, the name of which cannot be given for official reasons. Actually, Powell plans to have two units working simultaneously on the picture—one on location and trick work and the other, under Powell personally, on interiors at Denham. It will probably be necessary to engage another studio, in addition to Denham for the use of No. 2 unit.

Details of cast and personnel should be available by next week, but it can be said that the cast being assembled is one of the strongest yet signed for a British picture. Powell, it will be remembered, initiated British National's super film policy when, at the start of the war, he directed "Contraband" for the company.

"TARGET FOR TO-NIGHT"

S.O. Hours Extended

With a view to enabling as many people as possible to see "Target for To-night," application is being made by the Southport Palladium for a 30-minutes' extension of the Sunday showing time—from 10 p.m. to 10.30 p.m.

It was explained to the justices last week that the film has a running time of 55 minutes and would be shown in the same programme as a feature film, which would occupy 90 minutes. It would be impossible to show both films in the usual two hours' permitted time. The licensee found it impossible to obtain a shorter feature film for one night. In order to fit in the longer programme it was intended to give continuous programmes.

The magistrates postponed a decision until this week.

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TWO G.F.D. WINNERS

Scenes from JEANNIE, the romantic comedy starring Michael Redgrave and Barbara Mullen, which was enthusiastically acclaimed at its recent Trade show

TOPICAL SPY DRAMA

German spies in Scotland, an enemy seaplane landing on a loch, are topical ingredients of COTTAGE TO LET (G.F.D.), reviewed in this issue. The cast includes Leslie Banks, Alastair Sim, John Mills, etc.

LESLIE BANKS
ALASTAIR SIM
JOHN MILLS

Adapted from the Play by

Directed by **ANTHONY**
(By arrangement with
MAURICE OSTRER *in*
Produced by **EDWARD**
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with
JEANNE DE CASALIS
GEORGE COLE · MICHAEL W

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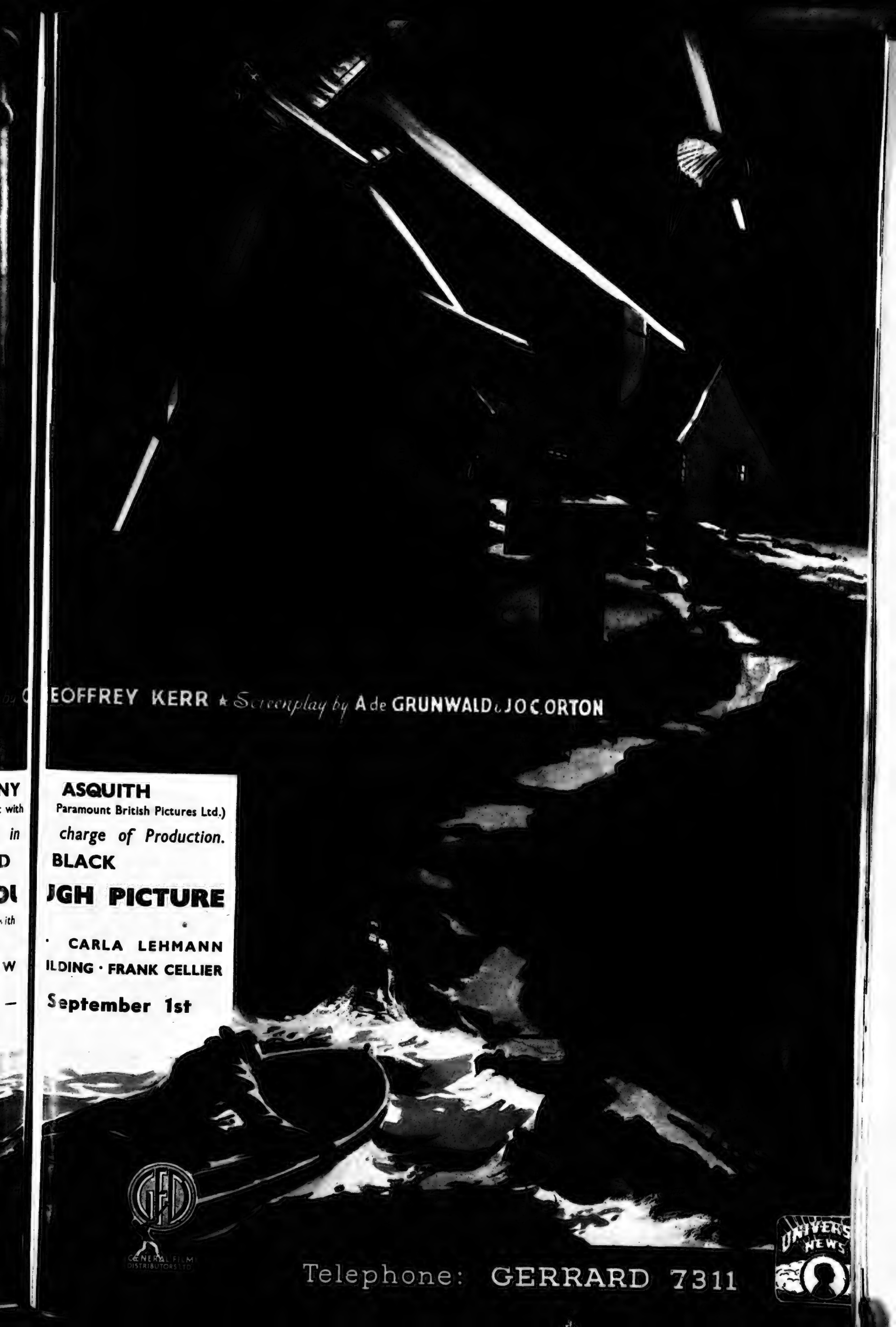
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CARDIFF -	Odeon - -	Fri., Aug. 15th, at 10.45 a.m.
GLASGOW -	Paramount -	Fri., Aug. 15th, at 10.45 a.m.
LIVERPOOL -	Paramount -	Fri., Aug. 15th, at 10.45 a.m.
MANCHESTER	Odeon - -	Fri., Aug. 15th, at 10.45 a.m.
NEWCASTLE -	Odeon - -	Fri., Aug. 15th, at 10.45 a.m.
NOTTINGHAM	Ritz - - -	Fri., Aug. 15th, at 10.45 a.m.
SHEFFIELD -	Cinema House	Wed., Aug. 20th, at 10.45 a.m.

RELEASE DATE — **SEPTEMBER 8th**

WILFRID LAWSON • KAY [illegible]

Script by Anatole de Grunwald & Roland Pertwee • BASED ON THE [illegible]

Produced by MARCEL HELLMAN • Directed by [illegible]

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New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*Cottage to Let (Gen. F.D.)—British.	90 min. (A)	Leslie Banks, Carla Lehmann, Alastair Sim.	Espionage comedy melodrama, freely adapted from the recent West End stage success. Story exciting, comedy relief effective, and thrills realistic. Clever performance by George Cole, brilliant juvenile star.	Excellent general booking. Nothing to hurt the family.
Country Fair (British Lion-Republic)—American.	73 min. (U)	Eddie Foy, Jun. June Clyde, Guinn Williams.	Political slapstick comedy, set in a hill-billy environment. Story amusing, gags bright, and radio talent resourceful.	Good comedy bet for the masses, family and youngsters.
*Jeannie (Gen. F.D.)—British.	101 min. (U)	Barbara Mullen, Michael Redgrave, Wilfrid Lawson.	Gay, heart-warming romantic comedy, a delightful picturisation of the stage success. Story charming, Barbara Mullen's performance irresistible and backgrounds colourful. Feminine appeal immense.	Excellent light booking for all classes, family included.
Lady from Louisiana (British Lion-Republic)—American.	82 min. (A)	John Wayne, Ona Munsen, Henry Stephenson.	Spectacular racket-busting romantic melodrama, with a period New Orleans background. Story conventional but eventful, acting competent, staging colourful, and climax terrific.	Very good popular booking. Safe for the family.
Law of the Wolf (A.B.F.D.)—American.	56 min. (U)	Rin-Tin-Tin, Jun. Dennis Moore, Luana Walters.	Canine melodrama, starring a direct descendant of the famous Rin-Tin-Tin. Story obvious but versatile, dog star's performance clever, and support robust.	Useful support for the masses, family and youngsters.
Rookies on Parade (British Lion-Republic)—American.	69 min. (U)	Bob Crosby, Ruth Terry, Eddie Foy, Jun.	War-time comedy extravaganza with songs. Story slight, cast versatile, gags popular and numbers tuneful. Staging up to standard.	Reliable light booking for the majority of halls. Good for youngsters.
*Seventh Survivor, The (Anglo-American)—British.	75 min. (U)	Austin Trevor, Linden Travers, Wally Patch.	Spot-the-spies espionage melodrama, with a lighthouse background. Acting sound, story protracted but exciting, and comedy relief popular.	Reliable Quota proposition for the majority of halls. Should please youngsters.

* A British Film.

REVIEWS FOR SHOWMEN

Jeannie

General F.D. British (U). Directed by Harold French. Featuring Barbara Mullen, Michael Redgrave and Wilfrid Lawson. 9,078 feet. Released September 8, 1941.

GAY, heart-warming romantic comedy, freely and ambitiously adapted from the persistent West End stage success, describing the stormy yet charming love story of an ingenuous Scots girl and a shrewd but kindly Yorkshire salesman. The tale opens in the wilds of Scotland, but the principal locale is peace time Vienna.

Glamorous backgrounds, neat directorial touches and, above all, the delightful acting of Barbara Mullen, who repeats theatrical history on the screen by making a sensational debut in the name-part, invest the Cinderella-like fundamentals with a new and greater heart interest and a happy abundance of laughs.

Mass, apart from the more obvious feminine, appeal is a foregone conclusion. Excellent light booking, a gilt-edged box-office proposition for all classes and all ages.

Story.—Jeannie, a very unsophisticated Scottish girl inherits two hundred pounds on the death of her father. She decides to invest the money in a holiday in Vienna. On the way she meets Stanley, a young Yorkshireman who is visiting the Continent to sell a washing machine. They become friends, but shortly after their arrival in Vienna, Jeannie is swept off her feet by a fortune-hunting nobleman.

Stanley finds solace somewhat furtively in assignations with an accommodating English mannequin. Meanwhile the fortune-hunter helps Jeannie to spend her money, but they abruptly part company when he discovers she is not an heiress. On her return Jeannie goes into service, but the honest and loyal Stanley eventually finds her and marries her.

Acting.—Barbara Mullen is a delightful Jeannie; she combines traditional racial caution with natural inquisitiveness. Wonder is charmingly depicted by her during the Viennese sequences. It is a case of her making the film and of the film making her. Hers is a striking initial performance.

Michael Redgrave draws very good character as Stanley, and Albert Lieven goes one better as the fortune-hunting nobleman. Wilfrid Lawson and Kay Hammond head a faultless supporting cast.

Production.—The opening sequences in rural Scotland effectively convey the innocence of the central character and the reasons for her desire to taste life, if only briefly. The meeting on the quayside of Jeannie and Stanley sets the ball rolling, and the Vienna interludes glamorously and intriguingly supports the assertion that true love seldom runs smoothly.

In Jeannie's cultivation of the designing nobleman, and in Stanley's rather shy assignations with a mannequin, there is clever treatment of the jealousy motif. The lovers' reconciliation, following Jeannie's reluctance to let Stanley know her folly and her poverty, is in the best fairy-tale tradition. The director has embellished the tale with music, mannequin parade sequences, an engaging dog element, and a visit to the opera and the Ideal Home Exhibition at Olympia, but human interest and humour are the first considerations. Feminine appeal is tremendous. It is evergreen ingratiating romantic fiction with an irresistible box-office binding.

Points of Appeal.—Charming, human story, delightful comedy touches, irresistible performance by Barbara Mullen, sensitive and showmanlike direction, ambitious staging, compelling feminine angle, star values and obvious exploitation angles.

Law of the Wolf

A.B.F.D. American (U). Directed by Raymond K. Johnson. Featuring Rin-Tin-Tin, Jun., Dennis Moore and Luana Walters. 5,070 feet. Release not fixed.

CANINE melodrama, starring a direct descendant of the famous Rin-Tin-Tin, concerning an innocent man's attempt, with the help of his dog, to clear himself of a murder charge. The story is a little obvious, but the dog's clever performance does much to cloak its robust ingenuousness. So do the supporting players. Taken all round, it is sound family and industrial fare. Useful support for other than class halls.

Story.—Carl Pearson is framed for the murder of his brother by Roger Morgan, a crooked financier. Morgan is after valuable aeroplane blue prints belonging to the murdered man. Carl escapes from prison, together with Duke Williams, a cell mate, and sets out to clear himself. The police employ Rin-Tin-Tin, Jun., to track his master down, but the dog does his best to remain loyal. Eventually, Duke secures the blue prints, but when he attempts to double-cross Carl he causes Morgan to admit that it was he who killed Carl's brother. Carl, now completely absolved, marries Ruth, nurse to his small nephew, Bobby.

Acting.—Dennis Moore does quite well as the roughly-handled Carl, and Luana Walters is a pretty Ruth. Jack Ingram and George Cheesebro make a couple of good crooks, and Martin Spellman and Bobby Gordon are adequate in juvenile rôles. Rin-Tin-Tin, Jun., also does his stuff as the canine hero.

Production.—The melodrama is built almost entirely around the dog star, but although Rin-Tin-Tin, Jun., performs a number of remarkable feats, the picture is by no means a one-man show. Villainy, romance and a popular small-child interest are other instances of its versatility. Picturesque rural backgrounds effectively frame the whole.

Points of Appeal.—Straightforward story, clever and spectacular canine asides, good fights, realistic thrills, good title and convenient footage.

The Seventh Survivor

Anglo-American. British (U). Directed by Leslie Hiscott. Featuring Austin Trevor, Linden Travers and Wally Patch. 6,800 feet. Release not fixed.

"SPOT-THE-SPIES" espionage melodrama, with a lonely lighthouse background, telling of an English agent's triumph over his Nazi counterpart. The story opens well with the spectacular torpedoing of a neutral vessel, and ends effectively on an exciting note of surprise, but the middle stages are wordy and protracted. Still, in spite of its faults—and its crisp light relief is no mean shield—it succeeds in meeting urgent Quota needs without imposing too heavily on the patience of its audience. Put another way, it is a sound as well as topical programmer. Reliable Quota proposition for the majority of halls.

Story.—Lloyd Harrigan, a British espionage agent, is a passenger on the *Santa Maria*, a neutral ship. His instructions are to discover the identity of a notorious German agent before the ship reaches Lisbon. The boat is torpedoed, but six passengers, three men and three women, are picked up. Later, a seventh survivor, who gives the name of Captain Hartzmann and claims to be the commander of the U-Boat which had sunk the *Santa Maria*, joins them.

All are subsequently landed on a lighthouse. It is soon known that both the British and German agents are among the survivors, but their identities are a mystery. Hartzmann is the most obvious German suspect, but in the end the obvious proves to be far from the truth. The surprise dénouement is, however, logical and, more important still, in accord with tradition.

Acting.—Austin Trevor and Frank Pettingell are disarming as the British and German agents, and Linden Travers, John Stuart, Martita Hunt, Jane Carr and Charles Goldner are adequate as the other suspects. Wally Patch and Ronnie Shiner are responsible for welcome comedy relief as a couple of Cockney lighthouse-keepers. We can go further—they very nearly steal the picture.

Production.—The story is quickly under way—the opening scenes, culminating with the torpedoing of the *Santa Maria*, are kaleidoscopic—but the action hangs fire a bit once the seven survivors, together with the two lighthouse-keepers, are marooned on the lighthouse. Talk is allowed to impede plot and by-plot. Nevertheless, the tale rallies to an exciting and unexpected climax. Fortunately, its sense of humour seldom deserts it. Next to its Quota angle, its comedy is, thanks mainly to Wally Patch and Ronnie Shiner, its strongest suit. Mass appeal is clearly defined.

Points of Appeal.—Topical and exciting central plot, versatile asides, popular comedy relief, showmanlike grand finale, intriguing title, popular cast and Quota ticket.

Cottage to Let

General F.D. British (A). Directed by Anthony Asquith. Featuring Leslie Banks, Carla Lehmann and Alastair Sim. 8,124 feet. Released September 1, 1941.

ESPIONAGE comedy-melodrama, freely adapted from the recent West End stage success, telling how a shrewd and plucky Cockney evacuee helps to round up a gang of Fifth Columnists in Scotland. Much of the action revolves around the Scottish estate of an inventor, and the many opportunities for amusing social by-play are not missed.

Jean de Casalis takes care of the light relief in her own inimitable manner as the inventor's fluttering wife. Leslie Banks, Alastair Sim, John Mills and Michael Wilding are wisely entrusted with the versatile stern aspects of the theme. George Cole, a really clever juvenile, has a foot in both camps. His brilliant natural gifts of character drawing effectively preserve the balance of power.

Neatly spaced thrills and a spectacular, suspenseful climax complete the timely and masterly contribution to popular crime fiction. Title and star values are self-evident. Excellent general booking.

Story.—John Barington, an inventor, is engaged on a new bomb-sight on his estate in Scotland. A cottage in his grounds is commandeered as a military hospital. The first patient is Perrey, an R.A.F. pilot injured while baling out. Trently, Barington's assistant, is suspected of being a German agent, and Evans, a detective, poses as a butler to keep an eye on him. Meanwhile, Dimble, a British agent, claims to have rented the cottage, but conceals his real identity.

Perrey is in reality a German agent, and he and the local Fifth Columnists are out to get Barington's invention. Perrey is also Trently's rival for Helen, Barington's daughter. Ronald, a Cockney evacuee, arrives on the scene and he prides himself on being a disciple of Sherlock Holmes. In the ensuing battle of wits between Perrey and his Fifth Columnists and Trently (who turns out to be true-blue), Barington and Dimble, Ronald loads the dice in the favour of law and order. All comes right in the great, glorious and tense grand finale.

Acting.—George Cole is the youngest member of the cast, but he must come first. He plays Ronald, and his perfect depiction of an inquisitive, mischievous, but at the same time courageous Cockney youth is very nearly the mainstay of the picture. John Mills is effective as Perrey, the R.A.F.-clad Fifth Columnist, and Alastair Sim keeps one guessing as British Agent Dimble. Jeanne de Casalis gets many laughs as Mrs. Barington. Leslie Banks and Michael Wilding are sound as John Barington and Trently respectively. The supporting types are equally good.

Production.—The picture is much more complicated than indicated by the synopsis given above, but complex and prodigal of by-play as it is, it succeeds as a whole in successfully steering a clear and exciting course between laughs and thrills. Its capacity to amuse without sacrificing suspense is, however, due as much to the characterisation and direction as to the construction of the plot.

Another considerable attribute is the excellent technical presentation. Nothing is left to chance in the framing of the sinister highlights and their execution. Atmosphere, too, is cultivated with a sure and cunning hand. The climax is both grisly and exciting. The complete illusion is cast-iron comedy thriller. Star and title values redouble the box-office certainty.

Points of Appeal.—Ingenious story, big thrills, effective comedy relief, popular romantic angle, clever performance by juvenile George Cole, versatile and attractive supporting cast, resourceful direction, and title and star values.

Lady from Louisiana

British Lion-Republic. American (A). Directed by John Wayne, Ona Munsen and Henry Stephenson. 7,403 feet. Release not fixed.

SPECTACULAR racket-busting romantic melodrama, with a colourful New Orleans background, describing a young lawyer's clean up of crooked lottery organisers and their thugs. The tale is more or less conventional, it is gangster fare in fancy dress, but what it lacks in originality it gains in no small measure through the glamour of its atmosphere and its detail, and the versatility of action in its later stages. The last two reels culminate with a vivid and breath-taking flood sequence.

Fate contributes generously to studied as well as showmanlike mass entertainment, and the adequate presentation of the story is greatly helped by keen characterisation; John Wayne, Ona Munsen, Henry Stephenson and Ray Middleton are particularly good in the leading rôles. Very good popular booking.

Story.—Mrs. Brunot, leader of the anti-gambling party in early New Orleans, invites John Reynolds, a young lawyer, to clean up the city. Julie, daughter of General Mirbeau, the aristocratic organiser of the lottery, falls in love with John and he with her. Blackie Wiliams, Mirbeau's unscrupulous lieutenant, secretly runs a protection racket and, at the same time, fleeces lottery winners.

He is later responsible for General Mirbeau's murder, but Julie is led to believe that John is to blame. She sides with Blackie until she learns the truth, but before the law can take its course Providence, in the form of a flood, takes a hand. The evil Blackie is conveniently disposed of and Julie and John are reconciled.

Acting.—John Wayne is a handsome, virile and resourceful John, and Ona Munsen is a provocative and spirited Julie. Ray Middleton is effectively sinister as Blackie, and Henry Stephenson is very true to character as the aristocratic General Mirbeau.

Helen Westley is not so shrewdly cast as Mrs. Bruno, but the rest of the well-known supporting players are as convincing as the principals.

Production.—There is some rather unnecessary by-play to begin with—we have a little too much striving after atmospheric effect—but things take a welcome and virile turn from the moment General Mirbeau receives the fatal bullet. Danger of unconscious burlesque dissolves in a quick succession of highly dramatic racket-busting scenes, culminating with a tense court sequence and the timely arrival of nemesis in the form of a flood.

There are also many spirited and happily inconsequential early romantic intermissions. Moreover, the climax is contrived with showmanship and point. Star and title values consolidate the picture's obvious, mass, family and industrial appeal. It is, in the main, grand money's worth.

Points of Appeal.—Colourful and eventful story, keen and accurate characterisation, popular romantic interest, neat comedy relief, gripping court sequences, terrific flood climax, intriguing title and popular stars.

Continued on page 28

BRISK DEMAND FOR KINEMA SHARES

ALTHOUGH there was less activity during the past week, there was still a fair amount of interest in the kinema share market.

A.B.P.C. issues were still in demand, and the ordinary rose further to 8s. 4½d., while the 6 per cent. preference were 4½d. higher at 16s. 4½d., and the 5 per cent. debentures 10s. up at £97.

A.P.P.H. ordinary were 6s. 6d. compared with 6s. 3d., while Gaumont 10s. ordinary were another 3d. higher at 2s. 7½d. The "A" ordinary were unchanged, but the 5½ per cent. preference gained 6d. at 10s., and the 4½ per cent. debentures 5s. at £75¼.

There was a good demand for General Theatre preferred, which were 9d. to the good at 3s. 6d.; the 6½ per cent. debentures rose 30s. to £71½.

Moss' Empires ordinary were up to 16s. 6d. compared with 15s. 9d. a week earlier, while Odeon debentures appreciated 10s. to £75½.

SHARE MARKET

	Last Week.	This Week.	Movement.
African Theatres Ord.	35/-	35/-	—
Assoc. Brit. Pic. Corp. 5/- Ord.	8/3	8/4½	+ -/1½
6% Pref.	16/-	16/4½	+ -/4½
5% Debs.	£96½	£97	+ 10/-
A.P.P.H. Ord.	6 3	6 6	+ - 3
Baird Telev. 20% Pref. Ord. 2/6	- 3	- 3	—
Def'd. Ord. 2/6	- 3	- 3	—
Brit. & Dom. Films £1	- 2	2	—
Brit. Lion Pref. Ord.	5/3	5 1½	— - 1½
Capital & Prov. News 5/-	- 6	- 7½	+ -/1½
Gaumont British Ord. 10/-	2 4½	2 7½	+ -/3
"A" Ord.	1 1½	1 1½	—
5½% 1st Pref.	9 6	10/-	+ -/6
4½% Debs.	£75	£75¼	+ -/5
General Thea. Pref.	2/9	3/6	+ -/9
6½% 1st Mort. Deb.	£70	£71½	+ 30/-
Mde. Tussaud New 1/- Def.	- 3	- 3	—
£1 Prefd. Ord.	2/9	2/9	—
Moss Empires £1 Ord.	15/9	16/6	+ -/9
£1 Cum. Pref.	15/-	15/-	—
Odeon 5/- Ord.	5/-	5/-	—
6% Prefd.	11/9	11/9	—
5% Debs.	£75	£75½	+10/-
P.C.T. 7½% Ptg. Prefd. Ord.	12/4½	12/7½	+ -/3
Cum. "A" Prefd. £1	19/9	19/9	—
Cum. "B" Pref.	17/3	17/6	+ -/3
Const. 7% Prefd.	20/7½	20/7½	—
Sound City (Films) 6% Prefd.	2/3	2/3	—
Stoll Thea. Corp.	-/9	-/9	—
Twentieth Cent. 6% Prefd.	-/1½	-/1½	—
Union Cinemas Ord.	-/2½	-/2½	—
1st Pref.	2/4½	2/4½	—
2nd Prefd.	2/-	2/1½	+ -/1½

£1 shares unless otherwise stated. *Nominal.

Company Notes and News

NEW COMPANIES

Anglo-American Stage Productions, Ltd.—Registered July 30. Capital, £100 in 100 shares of £1 each. Objects: Theatre, music-hall, concert hall and kinema proprietors, caterers for public and other amusements, etc. Directors: Fdk. J. Butterworth, 1, Greenstone Mount, Lincoln, theatre proprietor; Ralph Barber, 7, Beaumont Fee, Lincoln, civil engineer, etc. Qualification: Five shares. Secretary: R. Marshall. Reg. office: Theatre Royal, Clasketgate, Lincoln.

Maurice Winnick Productions, Ltd.—Registered July 28. Capital, £100 in 100 shares of £1 each. Objects: Proprietors, producers and managers of operas, plays, concerts, kinemas, cabaret performances, fun fairs and entertainments, etc. Subscribers (each with one share) are: N. W. Baillieu, solicitor, and E. B. Allan, both of 9, Golden Square, W.1. First directors to be appointed by subscribers. Remuneration: As fixed by company. Solicitors: Temple and Co., 9, Golden Square, W.1. Reg. office: 139, New Bond Street, W.1.

Archers Film Productions, Ltd.—Registered July 30. Capital, £100 in 100 shares of £1 each. Objects: To produce, distribute and deal in kinematograph films, phonograph records, etc. Subscribers (each with one share) are: Michael Powell, 65a, Chester Square, S.W.1; Emeric Prenburger, 31, Ascot Court, Grove End Road, N.W.8. The first directors to be appointed by subscribers. Qualification: None required. Solicitors: Bulcraig and Davis, Amberley House, Norfolk Street, W.C.2

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Arcadia Cinema (Brighton), Ltd., 49, Montpelier Road, Brighton.—G. H. Walpole, of 49, Montpelier Road, Brighton, ceased to act as Receiver on July 19, 1941.

Major A. M. Sassoon, chairman and managing director of Two Cities Films, and Max Thorpe, of Columbia, finalising the big product on deal with Columbia, reported on page 20

Names in the News

Victor S. Piercey has resigned from the management of the Queen's, Palmer's Green, and the post has been filled by the reappointment of **W. H. Richards**, who held it for nine months up to the temporary closure last September. Mr. Richards is a member of the famous Haggar family, who pioneered with the kinema in Wales in the early days. He was with A.B.C. at Bristol for five years and has also managed the Savoy, Exeter; Queen's and Olympia, Cardiff, and other halls in the South and West. After leaving London last September he went out of the Trade, but like so many others felt the call to return.

Robert Butler, of the Odeon, Cardiff, formerly Paramount showhouse of the West, has succeeded **Ernie Earls** as manager of the Capitol Kinema and Café, which recently passed to the control of Odeon Theatres. Mr. Butler, a Lancashire man, came to Cardiff from the Paramount Theatre, Glasgow. Like his friend, Mr. Earls (who remains in Cardiff, by the way), he has had a long experience in kinema and theatre management, extending from 1910. For seven years he was a Gaumont-British circuit manager, while he was also manager of the Rialto, Coventry Street, W. A keen golfer, Mr. Butler is a member of the Cardiff Golf Club.

Robert Claxton Osbon, of West Hartlepool, Co. Durham, has been appointed assistant manager of the Elite, Middlesbrough. He was previously the owner of a furnishing business, and one of his outstanding achievements in that trade was the furnishing of the Majestic, West Hartlepool.

C. W. Lear, general manager of the Scala, Middlesbrough, has joined the R.A.F. Before coming to the Scala 18 months ago Mr. Lear was at Sunderland. He has been in the entertainments Industry all his life, having started at the age of 14 at the Newcastle Empire. He is succeeded by **Richard Bailey**, the chief operator.

J. W. Owen, who takes over the Islington Empire, is already well known in the district, for he was assistant manager at the near-by Carlton when it reopened last May. Before joining A.B.C. some 18 months ago he was for a similar period with Lew Lake in a vaudeville managerial post. He claims to be one of the youngest kinema managers in London at the present time, being only 22 years old.

Helping him at the Empire is another ex-variety man, **F. J. Westcott**, who has spent over 30 years on the boards as leading comedian with the Karno companies (he is a nephew of the famous Fred K.), and with Archie Pitt and Wallace Parnell. He has toured the British Isles, played in Army shows in France during the last war and remembers appearing on the stage of his present house with Syd Chaplin in a show called "The Hydro" just before that performer went to the States to join his brother.

F. G. E. Williams, who reopened the Balham Odeon after its closure for "usual" reasons last May, can boast of 19 years' experience in the exhibiting business, having started about 1923 with P.C.T. as assistant manager of the Broadway Palladium, Ealing. Thence he moved to Hull and spent the next eight years in Yorkshire before returning to London to reopen the Coronet, Notting Hill Gate, in 1932. About 18 months ago he joined Odeon, for whom he has managed the Wallington and Morden theatres prior to his present appointment.

Succeeding him at Morden is **Ken Rowland**, whose management of the East Ham house since December, 1939, has been marked by a series of advertising campaigns which have done much to stimulate business there. Previously, he was for 14 months in charge of the Forester's, Bethnal Green, after a year spent as assistant and on relief duties.

The resulting vacancy at East Ham was filled by the transfer of **Bernard Tompkins**, from the Old Kent Road Astoria, which he had managed since last April. Originally with London and Southern Super Kinemas at their halls in the Stoke Newington, Kingsland and Stamford Hill areas, he was in charge of the Bloomsbury Super Kinema for about seven years before taking over the Hackney Road Odeon in June, 1940.

When **Miss Mary Margaret Faulkner**, of Beatrice Road, Salisbury, was married at Salisbury, she was given away by Arthur C. Spary, South-Western area supervisor of A.B.C., to whom she is secretary.

E. W. Herbert, who reopened the Stratford Broadway for G.-B. on August Bank Holiday, entered the Trade as a youth and was one of the first kinema men in Ireland. He has held almost every position around a theatre, and shortly after the Coronation of the late King George V took a topical film of a tour by that monarch. After leaving the Army in 1919 he was appointed to the management of the Old Kent Road Picture House. When that old-established hall closed last autumn he moved to the East Ham Premier.

Replacing him at East Ham is **A. F. Green**, another seasoned member of the Trade, who has been with G.-B. for the past 15 years. Starting at the King's Cross Kinema, he has since held managerial posts at the Peckham Tower (where he assisted W. H. Hill, now his Divisional Superintendent), Peckham Hippodrome (now rebuilt and renamed the Gaumont) and the old Canterbury Music Hall in Westminster Bridge Road, where he succeeded Gunner Moir as house manager. Latterly he spent ten years as manager of the Grand, Canning Town (where earlier he had been assistant), and on its closure last September moved to the Leyton Savoy to succeed the late Geo. E. Redman.

ULSTER APPROVES ARMY FILM SCHEME

Exhibitor Interests Safeguarded

CONFERENCES held over the week-end in Belfast between Army film officers and exhibitors considered various aspects of the provision of film entertainment to troops stationed in Northern Ireland.

The military authorities, who were represented by Major Alfred Davis, expressed their desire not to interfere with the commercial interest of exhibitors nor to engage in competition with legitimate trade. Major Davis also promised every co-operation with the Industry in all matters concerned with the operation of the Army film scheme in Ulster.

The meeting, which was presided over by W. Bradley, unanimously approved the scheme as outlined by Major Davis.

Hon. Members

The White Cinema Club have elected the following representatives of the Army film service as honorary members: Theo. Fligelstone, "Jock" Hutchison and Eric Freeman.

The committee of the Club have launched a big war charities effort, for which the appointment of a hon. adviser will shortly be announced.

Objection Sustained

There is not the least weakening in the Trade's opposition to the extension of shows by E.N.S.A. to munition and other workers. The Trade case is already well known that conditions are different in Northern Ireland from Great Britain, but the Trade has made this offer to E.N.S.A.:—

"If you can show us that although we are fully aware of local conditions that such concerts are essential to the increasing of war output we will remove our objections and support the scheme."

Renting Changes

Dan Fish is understood to be transferring his headquarters as an independent renter to Dublin from Belfast, but has appointed a representative for Northern Ireland and will keep personally in touch with the territory.

No Complaints

It is understood that Sunday opening will not give rise to such fierce battles in the future at meetings of Belfast civic bodies. A plan has been devised and if approved will obviate all difficulties for H.M. Services in this matter.

Norman Barfield, who for the past five years has been M-G-M's Dublin office manager, has left that company to take over the position of manager-salesman at Paramount's Dublin office on August 5.

He first joined M-G-M ten years ago in their Tower Street offices, being promoted later to office manager in Glasgow. Further promotion followed and he was appointed to the Dublin office in 1936.

His many associates and friends in the Trade will wish him the best of luck in his new post.

"SIS HOPKINS"

Smash Success of Brighton Release

Following the hold-over at the London Pavilion première presentation of Republic's de luxe musical comedy, "Sis Hopkins," the film went direct to the Astoria, Brighton, for a pre-release engagement, where the management reports that the picture has proved an outstanding success.

"Sis Hopkins" opened at Brighton on the Sunday to tremendous business. On the following day the figures were well above Sunday's sensational start, whilst on Tuesday the matinée attendance was a record. During the whole week queues outside the theatre were a most conspicuous feature. On the last day (Saturday) the picture played to record business. Judy Canova was enthusiastically applauded at every performance.

Altogether, the "Sis Hopkins" run at the Astoria, Brighton, which is the first provincial run of the picture, ranks as a record-smashing week.

REVIEWS—continued from page 27

Rookies on Parade

British Lion-Republic. American (U). Directed by Joseph Santley. Featuring Bob Crosby, Ruth Terry and Eddie Foy, Jun. 6,285 feet. Release date not fixed.

WAR-TIME comedy extravaganza with songs, telling of a selfish, improvident song writer's rehabilitation while serving with Uncle Sam. Neither the tale nor the trimmings are particularly original, but the improvising of an attractive and resourceful cast, together with good tunes and adequate production qualities, helps a lot to preserve the entertainment's happily irresponsible yet shrewdly topical mood. Reliable light booking for the majority of halls.

Story.—Duke Wilson, a selfish and improvident song writer, and Cliff Dugan, his piano-player pal, set about writing the score of a new show. Lois Rogers, Duke's girl friend, can sing, but Duke gives her very little encouragement. Bob Maddison, a wealthy playboy, is backing the new show, and Augustus Moody is the impresario.

Lois and Kitty Malloy, Cliff's girl friend, secure an audition, but before they can get far Duke, Cliff and Bob are called up. Bob becomes Duke's rival for Lois, now an army hostess, but their rivalry ends when Duke puts on a show for the Army. Moody wants to buy it, but the rehabilitated Duke says it is not for sale, it is for Uncle Sam.

Acting.—Bob Crosby is rather colourless as Duke, but Ruth Terry is a versatile and attractive Lois, and Eddie Foy, Jr., and Marie Wilson get a number of laughs as Cliff and Kitty. Gertrude Niessen, William Wright and Sidney Blackmer head a good supporting cast.

Production.—The latter half, with its exuberant Army tomfoolery and pleasant musical grand finale, is more entertaining than the first, but the tone of the show generally is too irresponsible to encourage criticism. Its aim is mass and family appeal, and it has no great difficulty in hitting the bull. Its shy patriotic angle is effective as well as topical.

Points of Appeal.—Conventional but popular story, good slapstick gags, pleasing numbers, attractive and talented cast, very good title and obvious star values.

Country Fair

British Lion-Republic. American (U). Directed by Frank MacDonald. Featuring Eddie Foy, Jnr., June Clyde, and Guinn Williams. 6,649 feet. Release not fixed.

POLITICAL slapstick comedy, set in a wild hill-billy environment, turning on a crazy electioneering campaign. The unscrupulous methods adopted by both sides pave the way to lively barnyard fooling and, at the same time, provide a sturdy platform for music and song, provided by a host of exuberant American radio favourites. The double-barrelled cast—the established artistes and the versatile radio invaders—forms, in fact, the extravaganza's most sturdy and effective pillar.

Incidentally, the technical qualities are particularly good. Good comedy bet, particularly for the masses and family.

Story.—Johnny, a resourceful campaign manager, is out to get Stogie McPhee, a jittery bigshot, elected State governor. Pepper Wilson, Johnny's self-willed girl friend, manages Gildersleeve, McPhee's rival.

Potts County, a hill-billy province, is not exactly for McPhee, and Johnny sets to work to convert the locals. Lulubelle, a local siren, Gunther Potts, a herculean smith, and a gangster get involved, but after much ado McPhee and Gildersleeve retire and Potts finishes up as Governor.

Acting.—Eddie Foy is a lively and versatile Johnny. June Clyde is an attractive Pepper, Guinn Williams is good as the gigantic Potts, and William Damarest draws amusing character as McPhee. Lulubelle and Scotty, Harold Perry, the Vass Family, and the Simp Phonies, well known to American radio audiences, work hard in support.

Production.—The story does not take the shortest way to its not unexpected ending—there is a feeling at the start that Potts is going places—but its versatile cast, boisterous slapstick intermissions, and eccentric music and song avoid any risk of dullness in its perambulations. In other words, it moves in circles, but puts a fresh complexion on every fresh gyration. Mass appeal is obvious.

Points of Appeal.—Amusing story, novel atmosphere, versatile cast, good technical qualities, boisterous slapstick and star values.

SHORTS OF THE WEEK

BRITISH LION

MEET THE STARS No. 1. American (U). One-reel. Release not fixed.—Up-to-the-minute fan short, the first of the new Harriet Parsons series, describing a Garden Fête at "Pickfair," at which many famous stars foregather. The compilation is smooth, the commentary is good, and the presentation effective. Excellent featurette of its type.

MEET THE STARS No. 2. American (U). One-reel. Release not fixed.—Fan short in which promising new stars do their stuff. Each item is effectively handled. The entertainment is particularly versatile. Excellent general fill-up.

MEET THE STARS No. 3. American (U). One-reel. Release not fixed.—Fan short introducing the children of famous stars, and culminating with the presentation of the Academy Award to Martha Scott, star of "Our Town." Photography and presentation first-rate. Excellent fan short.

Conducted by THE SHOWMAN

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

WAR time stringencies have enabled the kinema architect to come into his own. Comment has already been made (there was once an amusing picture in "Punch" on the subject) of the way in which advertisers deficient in artistic sense have spoilt the finest conceptions of some of our foremost building designers by superimposing on the architects' work masses of garish publicity. Shortage of card and paper, even (be it whispered) of money, has substantially reduced this mass of gaudy decoration, with the result that kinemas now look less like expensive hoardings. I stepped into the opulent vestibule of one of London's largest supers the other day and looked around in vain for a single item of publicity apart from a stencil-letter panel incorporated by the architect in one of the walls. At last it was possible to enjoy the symmetry of the original scheme, the beauty of the materials employed, the cleverness of the lighting, and the sense of dignity resulting from the whole. Whatever his crimes, Hitler has at least done us this good turn

An artistic caricature of Wendy Hiller, painted by Fergus O'Ryan, was a feature of the Dublin presentation of MAJOR BARBARA (G.F.D.)

Original "Major Barbara" Display

SELDOM, if ever, has any kinema display captured the imagination of the Dublin public as the original panel on "Major Barbara" (G.F.D.), which is at present being displayed on alternate weeks at the Savoy and the Regal Rooms, Dublin, where the film is due shortly to play concurrently. It is a three-dimensional caricature panel of the star of the film, Wendy Hiller, which stands out in relief against the greying smoky background of city slums. With the exception of the background, which is "painted in," all the material used in the display was taken from the kinemas' lost property offices. The cut-out was discarded in the production and the caricature of Wendy Hiller was carved by hand, so that the material for her Salvation Army uniform might fit evenly. Responsible for the display is the kinemas' artist, Fergus O'Ryan, who both designed and executed the panel. Mr. O'Ryan, who is well known in Irish art circles, is this year's president of the Irish Art Students' Union. For the past few years he has had several of his paintings "hung" at the annual exhibition of the Royal Hibernian Academy, Dublin, and he is regarded as one of Ireland's most promising young painters.

"Target" for the A.T.C.

REALISING the youth interest in the R.A.F. film, "Target for To-night" (A.B.F.D.), Donald Jessup, newly appointed manager of the Odeon, Middlesbrough, arranged a successful Air Training Corps recruiting campaign for the showing of the film at his kinema. Slides were displayed on the screen informing boys that they could "enrol in the A.T.C. at the kinema, after seeing the dare-devil R.A.F. men in action."

Advance exploitation was obtained by the distribution of hundreds of reprints of a feature article in the local evening paper on the film.

Quick on the Draw

GOOD showmanship was displayed by Mr. Hingle, of the C.E.A. Northern branch. Gracie Fields was booked to give a concert at a Newcastle shipyard. Mr. Hingle, for the occasion, featured at one of his halls at Newcastle the film "Shipyard Sally." It had definite topical appeal and proved a winner.

Cartoons Boom "Boom Town"

NEAR the Forum, West Hartlepool, is an empty shop with double windows facing on the main road. A soldier artist decided to express himself by drawing caricatures of Lord Haw Haw, Hitler, Mussolini, etc. The sketches evoked considerable local amusement and received glowing Press comment. C. H. Barker cashed in on the publicity angle while it was still hot news. On one of the windows he got the artist, who before joining up had been employed in kinema publicity in Scotland, to draw a vivid advert. for "Boom Town" (M-G-M), and once more public interest was aroused. Generally, it was thought that the whole scheme was part of a publicity stunt to draw attention to the film, but actually it was simply an opportune sequel to use a topical incident which had taken the public fancy.

Not K.O.

A NEAT way of turning damage to advantage was adopted by F. G. E. Williams when he reopened the Balham Odeon recently after a visitation from the aerial ambassadors from the New (dis)-Order. One wing of the building was damaged and had to be blacked out, so Mr. Williams put out bills with the phrase: "Don't mind our BLACK EYE—we're open!" Passers-by laughed and came along to amuse themselves as of yore.

Touring Talent

THE Hyams halls have for the past two months or so been operating an idea which might well be adopted by other circuit's kinemas, or even by a number of independents working in collaboration. At the Kilburn State, Elephant and Castle Trocadero, Stepney Troxy, Edmonton Regal and the West Norwood Regal amateur entertainers are given a chance to show their paces every Sunday night, four selected turns being staged at each performance. Details of the successful ones are sent to the other houses on the circuit, where they are given bookings on the strength of their reception at the hall where they first appear. This adaptation to the amateur field of the original practice in the heyday of the music-hall is proving very successful and E. Mann, of the Norwood Regal, who told me of the arrangement, reports that he is getting talent from all over London and even as far away as Morden, Dorking and Barnet. He is careful to weed out the less competent performers by means of preliminary auditions and to groom the chosen few at rehearsals with the assistance of his organist, Betty Mitchell.

Since his appointment to the Regal last November Mr. Mann has also brought the ball-room back into use and brightened his foyer by the introduction of a number of individual touches.

Recruiting

F. S. WHEELER has not been long in getting into his stride at the Peckham Odeon, to which he was appointed fairly recently. He has already run a couple of recruiting shows, the first for the A.T.S., the more recent one for the A.T.C. He decorated the foyer with R.A.F. flags and a display of items such as a bomber dinghy, models of Blenheims and Bristol Fighters, a "Mae West," flares and smoke bombs. Captain Lisle Watson, Warden of near-by Pitt Street Settlement for the past 30 years, last war veteran and now O.C. the Peckham Squadron of the A.T.C., came along with a bodyguard of cadets to make an appeal from the stage for more recruits.

He hopes to follow this effort up with a similar link in support of "Target for To-night," which he is screening shortly.

A picture taken at the conclusion of the recruiting drive sponsored by Sam Phillips at the Regal (Odeon), Golders Green. The Mayors of Finchley and Hendon attended and behind are G. S. Ogg, acting adjutant of the Golders Green Squadron, Pilot Officer Hendy, Sam Phillips, Ft.-Lieut. Ashley (Hendon) and Major Raymond Bond (Golders Green)

An Ideal Programme Folder

ONE of the neatest little programme folders I have seen since the war started has been put out by A.B.C. Measuring (folded) only 2 in. by 3¼ in., these are printed in the familiar red and blue of the circuit, have the firm's triple triangle trade-mark and name of the hall on the front, give inside the bookings for the month (which is named on the cover), and end with Sunday programmes on the back. The folder slips naturally into a waistcoat pocket or handbag and forms a singularly convenient means of reference to what's on. It also meets the current paper stringency without obvious effort.

Sea Cadets on Parade

FEATURE treatment was given to the publicity of the Ministry of Information short, "Sea Cadets" (Jay Lewis production) which G. S. Lomas presented recently at the Plaza, Gloucester. Mr. Lomas arranged a well-designed lobby display dealing with the picture and opened an information bureau at which inquiries were answered by competent representatives of the Navy. On Saturday evening a parade of the band of the local sea cadets was held and the ceremony of "Colours Down" was performed on the stage at the conclusion of the showing of the film by the Cadets Colour guard, assisted by their band.

Let the People Sing

AT the Trocadero, Elephant and Castle, J. W. Wakeman, who exchanged posts with Maurice Cheepen three months ago, has just begun a new series of amateur talent shows, with members of all the Forces and Defence Services as performers, and tells me that it is already assured of success. Three turns appeared on the inaugural Friday night to contest for the awards and were welcomed by an enthusiastic audience.

Mr. Wakeman is also brightening the entrance to the Troc by resuming the use of display easels.

Cut-Out

VESTIBULE displays are not so frequent nowadays that I was able to ignore a really excellent example in the vestibule of the Camberwell Regal. It was an admirable pair of portraits of Irene Dunne and Cary Grant, the stars of "Penny Serenade" (Columbia), and came, so manager Edward Stone told me, from the Marble Arch Regal, where it had been used for the pre-release run. Mr. Stone believes in getting a piece of advertising material into his vestibule whenever he can and overcomes current difficulties very neatly in this way by borrowing used high-grade material of this kind at negligible cost. And why not?

Broke but Not Bust

IT was announced some time ago that Naborhood Theatres were in liquidation, but the firm's hall at Sydenham seems to be going very strong at present under the capable guidance of A. J. Haggar and John Wild. I am told that record business was done recently with "Rebecca" (U.A.), which proved such an attraction in South London that people came from as far as West Croydon, Wallington, and even Hendon; there were queues up and down the road outside the hall at every performance and hundreds had to be turned away. Some of this success is probably due to the fact that Mr. Haggar does a certain amount of advertising on the railways around, thereby catching the travelling public.

He is trying an unusual experiment at the beginning of next month by showing (under special licence, since the picture has not received the censor's certificate) "Amok" (New Realm), which he has preluded with a long-range advertising campaign.

The Empire, M-G-M's London shop window, where TARGET FOR TO-NIGHT (A.B.F.D.), was pre-released, had an elaborate lobby display for this R.A.F. epic. Here is one feature of the display

Continued from page 3

JOINT TRADE DRIVE FOR C.T.B.F.

The three major circuits have already agreed to make this contribution, and similar promises are coming not only from other circuits but from the majority of the independent exhibitors.

Extending the scheme of Cinema Day, it is hoped to establish it on the basis of a penny a seat from the Trade, a penny a seat from the employee, and a penny a seat from the patron.

Schemes to link up the studios, film printers and other aspects of the Industry generally are under consideration, of which details will be issued later.

During the discussion, suggestions of additional income were forthcoming from F. B. B. Blake and J. M. Cannon that every recipient of a complimentary ticket should contribute a penny to the Fund, the latter also suggesting the provision of data to exhibitors at licensing sessions in an endeavour to secure allocation of a portion of charity money to the C.T.B.F.

Enlisting Patron Aid

F. W. Morrison, while supporting the schemes mentioned, said their attention must be focused on the penny per day scheme. He thought that if they could say on the screen "The proprietor of this kinema is contributing a penny per seat to the C.T.B.F., will you do your part?" the public would respond generously.

T. Hill, "with the insolence of a newcomer," thought that the Fund needed a paid organiser.

Lt.-Col. Lewis, thanking Mr. Bromhead for his introduction of the scheme, said he could not give Mr. Bromhead a decision that the C.E.A. would support it that day, as it was a matter to be discussed at the General Council on the following day. "We are 100 per cent. in spirit in this movement, and I think I can say we shall be 100 per cent., not only in spirit, but in action."

Support from K.R.S.

At the K.R.S. Council earlier in the day full support was given to the scheme by the renter-members.

In connection with the movement to persuade local authorities to make the C.T.B.F. a benefiting charity in their Sunday percentage allocation, the Fund has produced a four-page folder for submission to licensing authorities. At present only 25 out of 300 licensing authorities make such allocation. The facts are well selected and powerfully set out, and all members should ensure its distribution in the right quarters.

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SITUATIONS VACANT

WANTED, reliable Manager for a super-kinema, North London. Full particulars, and if exempt from military service, to Secretary, Amalgamated Picture Theatres, Ltd., 225, Oxford Street, W.1.

EXPERIENCED Manager required with technical knowledge, exempt from military service; full particulars, salary and experience to Scala, Bristol.

MANAGER, experienced in all branches (exempt), wonderful opportunity. Full particulars, age, experience and photo if possible.—Y., Box 891, Kinematograph Weekly.

WANTED, CHIEF OPERATOR-ELECTRICIAN; EXEMPT; PERMANENCY. ALSO SECOND; FAIR WAGES.—APPLY, KERR, REGAL, WARMINSTER, WILTS.

WANTED, Chief and Second Projectionists, small hall, reception area, Surrey; RCA, Simplex; good salary. State full particulars and give reference in first letter, to B. E. Ash, Ardecroy House, Leatherhead, Surrey.

WANTED for good-class independent kinema in neutral district of London, experienced Chief operator.—H., Box 893, Kinematograph Weekly.

OPERATOR WANTED AT ONCE FOR WINCHCOMBE CINEMA, GLOS.—PARTICULARS TO MANAGER.

SECOND Operator, good salary, conditions and prospects.—Super Cinema, Regal, West Norwood.

WANTED, Second Operator, experienced; permanency, with prospects of improvement for right man; good wage.—Apply, Manager, Dominion, Acton. Acorn 4434.

ORGANISTS wanted, full and part-time, for London circuit.—Apply, J., Box 894, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER (exempt), experienced all duties, competent technically, desires reasonable position, London or South.—P., Box 885, Kinematograph Weekly.

MANAGER desires change; age 40; exempt; over 20 years' managerial and technical experience.—O., Box 884, Kinematograph Weekly.

MANAGER (47), OF ADAPTABILITY AND UNDOUBTED INTEGRITY, RECENTLY DISENGAGED, DESIRES MANAGEMENT OF SMALL HALL. PREFERABLY INDEPENDENT, OR WOULD ENTERTAIN POSITION AS REPRESENTATIVE; EXCELLENT REFERENCES.—C., BOX 898, KINEMATOGRAPH WEEKLY.

MANAGER open for engagement; over military age; smart appearance; fully experienced; circuit or independent halls.—F., Box 891, Kinematograph Weekly.

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with
Major Renting Association

Thorough knowledge of Renting, Sales, Film Booking and Export Markets.

Intimately conversant with Trade Acts.

Would take either administrative or sales post.

10 years previous position. Excellent credentials.

A., Box 1,000, "Kine. Weekly."

SITUATIONS WANTED (cont.)

MANAGER, age 38, vacant from August 11; 24 years' experience all branches, including projection; lately Queen's, Palmers Green, now Embassy, Chesham; excellent references and qualifications.—V., S. Piercey, 235, Poynders Gardens, Cavendish Road, London, S.W.4.

MANAGER desires position with an independent firm (kinema company); A REAL managerial FEATURE; one who knows his A B C routine; age 35; EXCELLENT APPEARANCE, an IMPRESSIVE PERSONALITY. RELIABLE, SOBER, and ALWAYS A GENTLEMAN; wages £5 a week.—Z., Box 865, Kinematograph Weekly.

"TARGET FOR TO-DAY." IMMEDIATE RELEASE.—MANAGER AT LIBERTY (53); MANY YEARS' EXPERIENCE, CIRCUIT AND INDEPENDENT; REQUIRES IMMEDIATE POSITION THAT CALLS FOR BRAINS, HARD WORK, SHOWMANSHIP.—X., BOX 893, KINEMATOGRAPH WEEKLY.

MANAGER, aged 50, showman, over 20 years' all-round experience, town and country, desires position; excellent credentials.—Write, Manager, 72, Perry Hill, Catford, S.E.6.

EXPERIENCED THEATRE MANAGER, OVER MILITARY AGE, WITH RECENT KINEMA MANAGEMENT EXPERIENCE, SEEKS ENGAGEMENT, LONDON SUBURB OR HOME COUNTIES PREFERRED.—Y., BOX 894, KINEMATOGRAPH WEEKLY.

ASSISTANT Manager, thoroughly capable of management, exempt military service, requires immediate engagement with either Circuit or independent; anywhere.—W., Box 892, Kinematograph Weekly.

CHIEF, age 40, married; any size theatre, town or country; any engagement; servicing if desired; Yorkshire or Tees-side preferred.—K., Box 896, Kinematograph Weekly.

SITUATIONS WANTED (cont.)

GENERAL Manager, exempt, at present at large suburban super; considerable stage experience and exploitation; in the business 14 years, set 30; complete operating and maintenance perience of all types of kinemas; will go anywhere for good salary.—D., Box 899, Kinematograph Weekly.

ARE you looking for a Chief, Manager, or both? Then relax. I'm your man! Age 28; experience 8 years; exempt.—Write, Charles F. Davis, 9a, Jacksons Road, East Barnet, Herts.

CHIEF OPERATOR REQUIRES POSITION END OF AUGUST; ANY HALL IN NORTH OF ENGLAND, PREFERABLY NEAR CARLISLE.—V., EXPERIENCE AND REFS. ON REQUEST.—BOX 889, KINEMATOGRAPH WEEKLY.

AT liberty mid-October thoroughly experienced chief (age 40); many years' Liverpool and London supers. What offers?—London, Lancs or Yorks.—U., Box 890, Kinematograph Weekly.

CHIEF Operator; young, exempt; 15 years' experience in first-class Super kinemas and theatres; capable electrician; any district.—E., Box 897, Kinematograph Weekly.

THOROUGHLY capable Chief Projectionist, with 23 years' experience, first-class references, W.E., RCA, B.T.H., etc., seeks responsible permanent post; available at short notice. Third also available; 12 months' experience.—61, High Street, Tewkesbury, Glos.

CHIEF PROJECTIONIST desires change; North Wales, Llandudno or Rhyl preferred; experienced with all modern kinema equipment; competent electrician; RCA, W.E. sound; age 42; salary £4 15s.—G., Box 892, Kinematograph Weekly.

FOR SALE AND WANTED

WANTED, in good condition, Vacuum Cleaner for kinema work.—Full particulars, Ritz Cinema, Cranfield, Bletchley, Bucks.

WANTED, two Kalee H.M.I. Arc Lamps, Auto Feed or Magnarcs.—R., Box 887, Kinematograph Weekly.

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NEW Curtains for sale, three pairs of legs, average 20 ft. deep, in green satin; accept reasonable offer; send for particulars.—R., Box 897, Kinematograph Weekly.

FOR sale, several D.C. Motor-Generators.—Write Cinemas, 51, Victoria Street, Paignton, Devon.

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FORTHCOMING TRADE SHOWS

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert.
LONDON						
Thur., Aug. 14	10.30 a.m.	Phœnix	Riding on a Rainbow: Young Bill Hickok.	British Lion	Gene Autry Roy Rogers	A U
.. .. 14	11a.m.&2.30p.m.	Own Theatre	The Get Away	M-G-M	Robert Sterling	—
Tues., .. 19	11 a.m.	Phœnix	Knockout	Warner	Arthur Kennedy	—
.. .. 19	2.30 p.m.	Phœnix	Santa Fe Trail	Warner	Errol Flynn	—
Wed., .. 20	11 a.m.	Phœnix	Kisses for Breakfast	Warner	Dennis Morgan	—
.. .. 20	2.30 p.m.	Phœnix	Flight from Destiny	Warner	Geraldine Fitzgerald	—
.. .. 20	2.30 p.m.	Cambridge	Billy the Kid	M-G-M	Robert Taylor	—
Thur., .. 21	2.30 p.m.	Phœnix	The Great Lie	Warner	———	—
Fri., .. 22	11 a.m.	Phœnix	The Great Mr. Nobody	Warner	———	—
.. .. 22	2.30 p.m.	Phœnix	Wagons Roll at Night	Warner	———	—
BIRMINGHAM						
Fri., Aug. 15	10.30 a.m.	Scala	Jeannie	G.F.D.	Michael Redgrave	U
.. .. 15	10.30 a.m.	Forum	Lady from Louisiana	British Lion	John Wayne	A
Tues., .. 19	10.30 a.m.	West End	Mr. District Attorney	British Lion	Dennis O'Keefe	A
Wed., .. 20	10.30 a.m.	West End	Rookies on Parade	British Lion	Bob Crosby	U
Thur., .. 21	10.45 a.m.	Scala	Seventh Survivor	Anglo-American	Austin Trevor	U
CARDIFF						
Fri., Aug. 15	10.45 a.m.	Odeon	Jeannie	G.F.D.	Michael Redgrave	U
.. .. 15	11 a.m.	Empire	The Golden Hour	United Artists	James Stewart	U
Tues., .. 19	10.45 a.m.	Empire	Lady from Louisiana	British Lion	John Wayne	A
Wed., .. 20	10.45 a.m.	Park Hall	False Witness	British Lion	Weaver Brothers	U
GLASGOW						
Fri., Aug. 15	10.45 a.m.	Paramount	Jeannie	G.F.D.	Michael Redgrave	U
.. .. 15	10.45 a.m.	Cranston's	Lady from Louisiana	British Lion	John Wayne	A
.. .. 15	10.45 a.m.	La Scala	One Night in Lisbon	Paramount	Fred MacMurray	A
Tues., .. 19	10.45 a.m.	Regal	Country Fair	British Lion	June Clyde	U
Wed., .. 20	10.45 a.m.	Cranston's	Rookies on Parade	British Lion	Bob Crosby	U
.. .. 20	10.45 a.m.	Playhouse	The Seventh Survivor	Anglo-American	Austin Trevor	U
Thur., .. 21	10.45 a.m.	Paramount	Caught in the Draft	Paramount	Dorothy Lamour	U
.. .. 21	10.40 a.m.	The Regal	Law of the Wolf	A.B.F.D.	Rin Tin Tin	U
LEEDS						
Fri., .. 15	10.45 a.m.	Odeon	Rookies on Parade	British Lion	Bob Crosby	U
.. .. 15	11 a.m.	Scala	Law of the Wolf	A.B.F.D.	Rin Tin Tin	U
Wed., .. 20	10.45 a.m.	Odeon	Caught in the Draft	Paramount	Dorothy Lamour	U
.. .. 20	10.45 a.m.	Tower	The Seventh Survivor	Anglo-American	Austin Trevor	U
Thur., .. 21	10.45 a.m.	Tower	False Witness	British Lion	Weaver Brothers	U
LIVERPOOL						
Fri., .. 15	10.45 a.m.	Paramount	Jeannie	G.F.D.	Michael Redgrave	U
.. .. 15	10.45 a.m.	Scala	One Night in Lisbon	Paramount	Fred MacMurray	A
Tues., .. 19	10.45 a.m.	Paramount	Caught in the Draft	Paramount	Dorothy Lamour	U
Wed., .. 20	10.45 a.m.	Palais de Luxe	Riding on a Rainbow	British Lion	Gene Autry	A
Thurs., .. 21	10.45 a.m.	Forum	Rookies on Parade	British Lion	Bob Crosby	U
.. .. 21	10.45 a.m.	Palais de Luxe	The Seventh Survivor	Anglo-American	Austin Trevor	U
MANCHESTER						
Fri. Aug. 15	10.45 a.m.	Odeon	Jeannie	G.F.D.	Michael Redgrave	U
.. .. 15	11 a.m.	Theatre Royal	Lady from Louisiana	British Lion	John Wayne	A
.. .. 15	10.45 a.m.	Paramount	The Golden Hour	United Artists	James Stewart	U
Tues., .. 19	10.45 a.m.	Odeon	Caught in the Draft	Paramount	Dorothy Lamour	U
.. .. 19	11 a.m.	Theatre Royal	Riding on a Rainbow	British Lion	Gene Autry	A
Wed., .. 20	10.45 a.m.	Odeon	Mr. District Attorney	British Lion	Dennis O'Keefe	A
.. .. 20	10.45 a.m.	Theatre Royal	The Seventh Survivor	Anglo-American	Austin Trevor	U
NEWCASTLE						
Fri., Aug. 15	10.45 a.m.	Odeon	Jeannie	G.F.D.	Michael Redgrave	U
Tues., .. 19	10.45 a.m.	Essoldo	Lady from Louisiana	British Lion	John Wayne	A
Wed., .. 20	10.30 a.m.	Odeon	Caught in the Draft	Paramount	Dorothy Lamour	U
Thur., .. 21	11 a.m.	Stoll P.H.	Rookies on Parade	British Lion	Bob Crosby	U
.. .. 21	10.45 a.m.	Essoldo	The Seventh Survivor	Anglo-American	Austin Trevor	U
NOTTINGHAM						
Fri., Aug. 15	10.45 a.m.	Ritz	Jeannie	G.F.D.	Michael Redgrave	U
Tues., .. 19	10.30 a.m.	Scala	One Night in Lisbon	Paramount	Fred MacMurray	A
Wed., .. 20	10.30 a.m.	Carlton	Lady from Louisiana	British Lion	John Wayne	A
SHEFFIELD						
Fri., Aug. 15	10.45 a.m.	Cinema House	Lady from Louisiana	British Lion	John Wayne	A
.. .. 15	10.45 a.m.	Regent	The Golden Hour	United Artists	James Stewart	U
Tues., .. 19	10.45 a.m.	Hippodrome	Country Fair	British Lion	June Clyde	U
.. .. 19	10.45 a.m.	Cinema House	One Night in Lisbon	Paramount	Fred MacMurray	A
Wed., .. 20	10.45 a.m.	Cinema House	Jeannie	G.F.D.	Michael Redgrave	U
Thur., .. 21	11 a.m.	Union Street	Rookies on Parade	British Lion	Bob Crosby	U

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August 14, 1941

The IDEAL KINEMA
DESIGN BUILDING - EQUIPMENT

ARCHITECTURAL EDITOR: A RECORD OF MODERN PRACTICE IN ARCHITECTURE AND TECHNICS GEORGE COLES, F.R.I.B.A.

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August 14, 1941

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Observations

THE loss of double summer-time which took place during the week-end is the first warning to look ahead to the winter, and with it comes a letter from the General Secretary of the C.E.A. setting out the coal position as it affects kinemas. Divisional Coal Officers have been authorised from the Ministry of Mines to allow non-industrial establishments, in which kinemas are included, to have in their cellars a two months' supply at the winter rate of consumption.

Side by side with this permission, and complementary to it, Divisional Coal Officers can allow kinemas up to 75 per cent. of the basic quantity fixed in 1939, having regard to the two months' supply mentioned above. As the stock in hand is consumed, it can be replaced.

Should difficulty arise due to local fuel officer's inability to supply, the exhibitor has the opportunity of contact with his Divisional Coal Officer. Should this fail to produce the coal necessary, the General Secretary of the C.E.A. will take up the matter immediately with the Ministry.

In this connection, attention may be drawn to the advice given in last month's IDEAL KINEMA regarding the conservation of heat in the kinema during the winter months. There it was suggested that if doors were fixed at the air extracts from the auditorium and at the first air intake, and if these were closed after the last performance, a difference of five or six degrees in temperature would be made, with a consequent saving of fuel.

A severe winter may lead to a greater all-round consumption of fuel and a shortage of coal in many districts, together with difficulties of transport. No time should therefore be lost in stocking up to the allowed maximum, always provided there is space for stocking in a position which will be proof against pilferage.

WHEN the time comes to rebuild our broken kinemas, to remodel those which have not suffered too severely, and to refit and redecorate those which have experienced nothing worse than neglect of current repairs, one of the difficulties will be that of obtaining suitable material.

Most of our decorative timber comes from overseas, where undoubtedly stocks have accumulated, but as restriction of imports is likely to continue for a time even when the war is over, it may not be easily procurable. Plastics, which in America are being widely used for purposes where strength of structure and decorative effect are combined, appear to offer a useful substitute, and may be widely used in this country.

THEODOLITE.

GOOD LISTENING CONDITIONS IN THE THEATRE

Optimum Reverberation Recommendations

THE following theatre acoustic recommendations have been prepared by the Academy Research Council Theatre Sound Standardisation Committee. Recommendations are being based upon observations in American theatres and are published with designs and illustrations in a booklet which has just arrived in this country.

The acoustical requirements for good listening conditions in an auditorium are that the sound loudness be adequate; that the components of the complex sound maintain their proper relations; and that the successive sounds in fast-moving speech or music be clear and distinct and that the auditorium be free from extraneous noises. These fundamental concepts are both necessary and sufficient for good listening conditions.

These proper listening conditions are affected by the following physical factors:—

(1) Size of the room.
(2) Shape of the room.
(3) Absorption characteristics of the acoustic materials and their placement in the room.
(4) Extraneous noise level present in the room.

The desirable reverberation time of a room is a function of its size. The effect of moderate reverberation is beneficial as the direct sound is reinforced and a desirable liveness is produced. In general a reverberation time of over two seconds (at 500 cycles and under empty hall conditions) should not be exceeded. Excessive reverberation causes blurring of speech and rapidly moving staccato music. Where the reverberation time in the room is below optimum, an excessive amount of sound energy must be radiated, and the resultant sound is unnatural.

The optimum reverberation period varies with frequency and with the size of the room.

Reflection Effects

Many theatres, due to their shapes and sizes, still have many major acoustical defects which cause echoes and objectionable concentrations by a focusing of the reflected sound. These reflections are in numerous cases of greater importance than the reverberation time.

When a sound wave strikes a wall of a theatre, its energy is partially reflected, partially absorbed, and partially transmitted. The reflection, for surfaces large in comparison to the wave length of the sound, is analogous to the reflection of light, and the angle of incidence of the sound is equal to the angle of reflection. The relative amounts of energy reflected and absorbed by a material vary with the angle of incidence and with the frequency.

However, while a doubling in energy is the maximum increase or reinforcement which can take place at any one point, the decreased level or cancellation effect can be infinite. Consequently, any absorption at the point of reflection will tend to decrease the additive and subtractive components, and to minimise the modification of the characteristics of the direct sound.

Control of Reflection Effects

For proper sound reflection control in an auditorium the acoustic treatment and shape of the walls and ceiling must be such as to diffuse thoroughly the reflected sound. In other words, the reflected energy received in any auditorium location should not come from one particular reflecting area but should be contributed by numerous reflecting surfaces.

Acoustical Design

Two of the most common acoustical defects of a theatre, attributable to poor shape design are echoes and sound concentrations. These as well as other defects can be avoided, and the optimum characteristics obtained by observing the following general rules:—

1. The cubical contents should be kept to a minimum, consistent with the number of seats required.
2. The auditorium width should be from 50 to 70 per cent. of the length, and the ceiling height not more than 40 per cent. of the length.
3. Non-parallel surfaces should be used.
4. Convex rather than concave walls and ceiling sections should be provided. The wall and ceiling surfaces should also otherwise be broken up so as to thoroughly diffuse the sound.
5. The average absorption per square foot on the floor and ceiling should not be appreciably different from the average absorption per square foot on the side walls.
6. Well-upholstered seats and ozite-lined carpet in the aisles should be provided.
7. The backstage should be so shaped and so acoustically treated that resonant reinforcements of sound will not be reflected into the auditorium to distort sound quality.

Optimum Volume

In small-sized auditoriums it is possible to obtain optimum reverberation conditions without acoustic treatment on the walls and ceilings, provided the seats are fully upholstered, the aisles carpeted, and the auditorium properly designed to diffuse the sound reflections and to provide uniform loudness at every seat in the auditorium.

Recommended Auditorium Proportions

For some time, a proportion of from 50 to 70 per cent. between length and width has been considered good. The source of sound is at the end of small dimensions. In a room with non-parallel walls or of irregular contours, the above rule may be applied using the average width and length. In those rooms where the length is greater than twice the width, the reflections between the side walls cause serious damage to the quality.

As previously explained, excessively high rooms should be avoided: that is, the ceiling height should be kept to the minimum consistent with the seating capacity and other necessary architectural requirements.

Side Walls

Flat parallel walls in auditoriums of all sizes have always been a distinct source of trouble from both a vision and sound standpoint. From a sound standpoint, flat parallel surfaces give rise to disturbing sustained cross reflections. A theatre with a "fan-shaped" floor plan offers decided advantages over rectangular designs as better vision is secured, and a basic shape is available which is easily accommodated to a side wall design giving proper diffusion and control of the reflected sound.

Where it is not practicable to use convex side wall surfaces because of economic limitations or difficulties of providing proper lighting, the side walls should be broken up into sloping sections. These sections should be so angled with respect to the high-frequency horn as to reflect the sound well into the side rather than too much into the centre of the audience.

Auditorium Ceiling

The ceiling surface should not be parallel to the floor, as such a design results in acoustical deficiencies. It should be designed to secure desirably directed reflections and to eliminate echoes. In all cases every effort should be made to avoid ceiling designs which involve domes or other concave types of construction which focus the sound into the seating area.

Lighting fixtures constructed with loosely held portions of glass or plastic materials should be avoided as such fixtures often rattle, being resonant at certain frequencies.

Rear Wall Construction

In the past, rear wall construction has often led to serious acoustical deficiencies in the theatre. Unbroken walls have given rise to reflections back into the audience with sufficient magnitude and time delay to be audible as echoes. Concave rear wall construction with consequent focusing of the reflected sound has also adversely affected sound quality. In contrast, convex surfaces provide the highest degree of sound dispersion.

The individual shaping may take different forms but should always diffuse the sound. Otherwise the sound reproduction will lack presence. A modified convex-type rear wall can be utilised to advantage in order to conserve seating area and at the same time to eliminate focal difficulties. Definite breaks in the contours which would have any tendency to form pockets and produce resonant cavities should be strictly avoided in the rear and side walls.

Low-Frequency Treatment

Due to the fact that some acoustic materials are deficient in absorbent qualities at the low frequencies, it is often necessary to use these materials in a particular way to effect sufficient low-frequency absorption in the auditorium. To obtain this absorption at the extreme low frequencies the diaphragm action of the walls should be utilised. This diaphragm action may either reinforce or absorb the sound near the particular frequency at which the wall resonates. If the wall has little internal resistance it will continue to vibrate after the original sound has died down and will reradiate energy into the room, reinforcing the original sound.

In contrast to this, if the material has high internal resistance to vibration (as do masonite, celotex and similar acoustic materials) the vibrations will die down faster than the reverberation time in the room and no "hang over" effect takes place. To avoid a boomy house (which has excessive response in the region from 60 to 300 cycles) it is often advisable to make use of this diaphragm action to absorb these low registers.

Mr. Exhibitor, please note:—

1. If your Theatre is damaged through enemy action and it is not possible to reopen, we have an expert staff to take up, dismantle and store your chairs and furnishings.
2. If your Theatre can reopen after repair and renovation, our upholstery and fixing departments will ensure that this is done without loss of time.
3. Although materials are scarce, we are carrying a stock sufficient to cope with any emergency.
4. We are specialists in this class of work, and recently reopened five Theatres after six days.
5. By request we shall be pleased to send a representative to see you at any time, when our advice and services are at your disposal.

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REDUNDANCY FEARS IN SOUTH AFRICA

Rhodesia Bans Theatre Building

A situation has arisen in South Africa which, in many respects, bears a strong resemblance to that which existed in this country before the war began.

The strong competition now existing between African Theatres, Ltd. (which for a long time held a practical monopoly in the theatre field) and the franchise holders of the 20th Century-Fox scheme, plus Metro-Goldwyn's theatre properties, has resulted in a great deal of building which has raised the cry of redundancy.

The IDEAL KINEMA Cape Town correspondent, with many years of show experience to justify his comments, views the present situation of overbuilding as a serious aspect. The principal towns have several kinemas, including bio-cafés, and suburbs within easy reach of town by 'bus or train, have two or more houses. There is thus more kinemas than the show-going population can support, and this will result in cut-throat competition and possibly disaster.

It is interesting to note that the Rhodesian Government has prohibited the erection of kinemas in its territory during the duration of the war.

THEATRES IN ONTARIO

Canadian Official's Report

The annual report of the Ontario Film Censor recently published states that licences were issued by the Theatres Inspection Branch for 12 new theatres, 23 theatres had been remodelled, 5 theatres had been closed and 2 reopened, making a net gain during the past fiscal year of 9, the licensed theatres in Ontario now totalling 400. Licences were issued to 2,530 public halls in which safety films and other entertainment could be presented, as compared with a total of 2,554 at the close of the previous year, licences having also been granted to 133 travelling shows, including carnivals, circuses and menageries, as compared with 155 one year before. The records of the Department showed 329 theatres in operation in 1937, 354 in 1938, 372 in 1939, 391 in 1940 and 400 on March 31 last.

STORAGE SPACE CONTROL

Far-reaching B.o.T. Order

A Board of Trade Order published by H.M. Stationery Office is likely to have far-reaching effect on the use of factory and warehouse premises.

The Order—The Location of Industry (Restriction) Order, 1941—provides that no person may, without a licence issued by the Board of Trade

(1) Carry on at any factory or warehouse having an area of 3,000 or more feet super any trade or business not carried on there previously or

(2) Carry on at other premises having an area of 3,000 or more feet super, whatever their previous use, a business of production or storage.

The object of the Order is to facilitate provision through the Control of Factory and Storage Premises of factory and storage accommodation urgently required for Government purposes.

The Order does not apply to shops or to new buildings, and a general licence is being issued providing for the use of premises for temporary storage purposes without a specific licence, but the Control must be informed in writing if any premises are so used.

Special consideration will be given to applications by firms dispossessed by enemy action or through other causes outside their control, to use alternative premises in the vicinity of their former place of business.

An explanatory memorandum explaining in detail the scope and purpose of the Order and the method of applying for a licence is available from either the Headquarters of Regional Offices of the Control of Factory and Storage Premises, Board of Trade, or local Chambers of Commerce.

FIGHTING THE INCENDIARY BOMB

With Carbon Dioxide Extinguishers

TWO of the chief factors concerned in the effective extinguishing of the thermite incendiary bomb, and any fire that may be caused, are speed and the application of a jet or spray of water. The Ministry of Home Security emphasises the latter point and also admits, as stated in a recent Fire Extinguisher Trades Association Memorandum, that the water and compressed carbon dioxide type for example are particularly effective in this connection.

No one wishes to detract in any way from the value of the stirrup pump, but fire extinguishers of the above type have the great advantage that they can be operated single-handed with no physical exertion, being set into operation merely by striking a knob, or some such easy method. As a result there is given a high pressure jet about 30ft. in length, which has the further advantage of reaching very easily incendiary bombs that have stuck in inaccessible and difficult positions, such as in a roof, and can be brought into action well outside the danger limit of, say, 10-12ft. in case such bomb should be of the explosive type.

A Gas and Water Extinguisher

The latest scientific practice in this field, by means of which a very large number of incendiary bombs have already been extinguished, is represented by the "R.S.Q." machine of the Nuswift Engineering Co., Ltd., of Elland (Yorks), which uses compressed carbon dioxide gas only along with water.

One of the standard machines of this type is a cylinder of 2 gallons capacity, having a length of flexible hose 42 in. in length and a nozzle, this being brought into operation by a slight blow upon a knob, giving instantaneously a very powerful jet of highly atomised water mixed with carbon dioxide, which extinguishes fires in striking fashion.

The Type B machine also has an ordinary open nozzle which can be used direct on incendiary bombs themselves if spluttering does not matter, and also, of course, upon any fires that may be caused. Further, there is another type having a dual nozzle, on the same lines as the stirrup pump, which can be operated either as a spray or as a jet, with almost instantaneous adjustment. Sometimes it is advisable to use first a spray upon incendiary bombs followed up by the jet.

A One-Person Device

A striking example also of the advantages is that two standard 2-gallon extinguishers can be carried by one person, being attached by a clip to a belt round the waist, and by stooping down both extinguishers can be brought into immediate action, holding one nozzle in the left hand and the other in the right, so that one person is much more effective than six persons using two stirrup pumps.

The extinguishers are filled with water in the ordinary way, and the compressed carbon dioxide gas is contained in a small sealed seamless copper canister under such conditions that when the knob is pressed down an internal sharp point pierces a steel cover in the canister and releases the carbon dioxide gas into the water, giving at once a high-pressure jet which is discharged through an internal dip pipe reaching to the bottom of the cylinder and connecting at the other end to the flexible hose and nozzle.

Other advantages are that the jet is intensely cold because of the sudden release of the compressed gas, whilst the contents are completely harmless, containing no acids, alkalis, or soluble salts, so that they can, for example, be directed upon any person whose clothing is on fire. Finally, they possess also the very important advantage that the jet is a non-conductor of electricity so that it is impossible for anybody using the extinguisher to receive a shock.

R S Q standard 2-gallon machine with flexible hose and nozzle

PLAZA, EXETER

Extensive Reseating

Without interrupting the normal routine of the theatre in any way, the whole of the seating installations at the Plaza, Exeter, has been taken out and replaced by new and modern furnishings.

Spread over a period the work has proceeded quietly and almost imperceptibly. The main floor arrangement has been altered to give a central block flanked by two spacious aisles which divide, in turn, the wing seats from the centre. By this arrangement, maximum convenience is assured patrons, the old annoyance of disturbing patrons has been largely eliminated, and service facilities improved. The old plan in the balcony has been retained. The colour scheme is lighter and the general result gratifying.

The work was undertaken by Messrs H Lazarus, of London.

RCA RECEPTION OF SOVIET PICTURES

The first radiophotos ever transmitted directly to the United States from the Union of Socialist Soviet Republics were received in New York by RCA Communications Inc., a service of the Radio Corporation of America. The photographs of war scenes were made available to America news photo services for newspaper publication.

The tests were highly successful, according to RAC technicians, and if further test transmissions prove as good, a regular commercial radiophoto service between Moscow and New York will be inaugurated.

The tarnsmissions are believed to be the first ever made to a point outside of the U.S.S.R.

The pictures, varying in size from 6 x 8 inches to 7½ x 7 inches, required from 12 to 20 minutes each in transmission.

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FURSE EQUIPMENT IN CAMP THEATRES

In Addition to Priority Work

Full use is being made of the facilities offered by the Nottingham works of W. J. Furse and Co., Ltd., for the manufacture of war materials, and this company is now engaged approximately 90 per cent. on urgent priority work. Consequently, only a limited amount of ordinary work can be undertaken. Under Government authorisation, however, one or two very interesting stage installations have recently been carried out in connection with camp theatres and stages in large industrial concerns.

A Canteen Stage

The canteen stage of a large manufacturing concern in the North-West has been completely fitted up by W. J. Furse and Co. with lighting equipment, draperies and stage accessories, and the installation includes an auto-selective controller. By means of this mechanism a range of delicate lighting shades and tints is provided, and the utmost use can therefore be made of the lighting equipment and draperies by unskilled operators.

A number of R.A.F. stages have also been fitted up, and some of the installations are of a very interesting nature.

Kinema Installation

Since the present Government policy allows a reasonable amount of entertainment to be provided for the people, one or two very effective kinema installations have been carried out by W. J. Furse and Co. Some kinema proprietors are realising that with the shortage of staff there is an important advantage in the Furse auto-selective controller for colour lighting equipment, as all the operator has to do is to set the dial on the operating panel into a certain position and thereupon the lighting will constantly colour change for as long as required.

A variety theatre in the North-West is also being provided with Furse equipment which includes a 35-way dead front type dimmer switchboard and a number of spot-lights, which are of a new type, incorporating 9-in. diameter prismatic lens plates instead of the usual plano-convex type lens.

Equipment in Stock

Whilst manufacturing difficulties are great as far as kinema equipment is concerned, W. J. Furse and Co. still hold a stock of many of their lines, and enquiries for colour lighting, dimmers, curtain tracks, stage accessories, etc., continue to be welcomed.

PLAZA, CHORLEY

Christie Organ Installed

Chorley, Lancashire, has recently been catered for on its musical side by the installation of a three manual Christie organ at the Plaza.

The instrument has been transferred from a destroyed theatre and has been revised and its scope extended under the supervision of Reg Liversedge, organist of the Lido, Bolton, who supervises the musical side of the Buckley circuit to which both theatres belong.

The instrument is now a ten rank organ—trumpet, trombone and open diapason having been added. The console, which is fixed in the orchestra, is elaborately cased in cream and white. The organ proper is situated under the stage

A Christie organ has also been installed in the Regal, Halifax, having been transferred from a destroyed London theatre.

PIANO INDUSTRY CONCENTRATION

Under the Board of Trade's plans for the concentration of the British pianoforte manufacturing industry, seven nucleus firms will undertake production for all the principal makers in the industry.

When these arrangements have been concluded the industry is likely to release 210,000 square feet of factory space in addition to the 100,000 square feet already released for Government purposes.

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KINEMA TECHNIQUE — and — EQUIPMENT

A GIFT FROM THE U.S.—READY FOR THE ROAD—A.T.S. GIRL OPERATOR TRAINEES—B.K.S. TALKS—ACOUSTIC RECOMMENDATIONS

Surveyed by

R. HOWARD CRICKS, F.R.P.S.

IT says much for the excellent construction of a mobile kinema van that, after being shipped from the United States, it can be driven away from the docks, the valves put in their holders, the current switched on, and a fortnight's shows given without a hitch.

This was the experience of Frank Minns, Radio's projectionist, who spent his fortnight's holiday last month giving shows to the troops. The van was actually another instance of our debt to America, for it was presented by Mr. and Mrs. Nicholas Schenk, of Loew's Theatres, and is being run in this country under the direction of Mrs. Drexel Biddle, wife of the American Ambassador to Poland, Belgium, Norway and Holland.

Frank took the van over at the port, straight off the ship, and drove it off to "somewhere in Scotland." Here he ran a dozen shows without a hitch—and anybody with experience of mobile equipment will agree that there could be no higher praise. Although the truck was fitted to project from the body, without removing the machines, this did not prove practicable owing to the light evenings and the unsuitability of the huts available; therefore in every case the outfit had to be removed from the van and fitted up inside a hut or canteen, and on one occasion in a marquee.

The Equipment

NEEDLESS to say, the whole of the equipment is American. The truck is a 30-h.p. Ford (with left-hand drive). The two projectors are Simplex portables, with complete sound equipment (including non-sync. and microphone), and a generous supply of cables. Current is supplied from an Oran petrol set, driving an A.C. generator with an output of 115 volts 26 amps. 50 cycles. This is bolted down inside the lorry; the projectors, which travel firmly secured over the wheel housings, can, as mentioned, be used from that position, or can be unscrewed and carried into a hall. The 1,000-watt projector lamps give an excellent picture on a 9-ft. portable screen.

Minns has made one suggestion for improving the van: that a transformer, with mains tappings of from 150 to 300 volts, should be installed, to give the generator a rest when current is available.

A.T.S. Projectionettes

EIGHT young ladies, whose careers I shall follow with interest, have recently completed their training. They are to be instructors to A.T.S. 16-mm. projectionists in the course which is being run at the Northern Polytechnic, Holloway. Among them are Pte. Kimberley, daughter of Capt. Paul Kimberley, who is civilian adviser to the War Office on training films, and Pte. Brinkworth, who told me that she had before the war worked in her father's kinema at Harringay as "rewind girl," and had since risen to the position of second.

I watched these girls go through their proficiency tests, which will entitle them to the three stripes of a Military Assistant Instructor, and was very impressed by their slickness in handling the Gebescope and Pathé machines. In ten minutes they had a couple of machines fitted up and sound on the non-sync., and in a few minutes more had a picture on the screen—quite good work.

The M.A.I.s by whom these girls were trained were themselves provided from our course at the Regent Street Polytechnic, which is still going strong.

A Film Cement Grouse

I HAVE, incidentally, a small complaint to make against Kodak. Why must they provide film cement in small screw-top cans? The only way to prevent cement from evaporating is to keep it in a bottle with a brush through the cork. With a screw stopper this is impossible, and I am sure that as much cement has been wasted through evaporation as has been used.

B.K.S. Papers

FOR the last two years the British Kinematograph Society has had the start of its lecture session interrupted, first by the outbreak of war, and then by the start of the blitz. This year, undaunted, the Papers Committee, under the chairmanship of C. G. Heys-Hallett, has arranged an excellent lecture programme, which is due to start on August 20 with a debate on the documentary film, preceded by a brief presidential address by A. G. D. West.

Subsequent meetings will be held in September and October, but will cease during November, December and January in order to avoid the worst of the inconveniences of the black-out, and will then resume from February to May. The experiment of last session, of Saturday afternoon meetings, has been abandoned in favour of Wednesday evenings.

On September 17 Sydney Coles is to talk on film editing. On October 15 I. D. Wratten, of Kodak, is to disclose some remarkable photographic developments which, notwithstanding the war, have been steadily progressing, both at Harrow and at Rochester; these include a method of increasing the speed of negative emulsions by three or four times, and a system of machine development contrary to our previous ideas.

Two other particularly interesting meetings already fixed are "The Tricks of the Optical Printer," on April 22, when T. Howard, of Denham, who (in spite of the omission of his name from the credits) was responsible for the remarkable trick sequences in "The Thief of Bagdad," will describe how they were made; and on May 20 the ever-interesting demonstrations of new apparatus. We are also hoping to get Air Ministry approval to a talk by one of the R.A.F. kinematograph experts on some of the novel war-time uses of the film.

I shall be pleased to send a programme card and invitation to any reader who would care to attend these meetings.

It is unfortunate that so many matters of topical interest are barred from disclosure, and are likely to remain so until the end of the war. There is, for instance, a fascinating story behind Radiolocation, and another behind the war time uses of television, in both of which the B.K.S. may claim some measure of priority. The Silent Service is too characteristically reticent on its employment of films.

A.M.P.A.S. and Acoustics

A BOOKLET which should be studied by every kinema architect is the recent A.M.P.A.S. bulletin, "Theatre Acoustic Recommendations," which forms a brief text-book of acoustic design.

It is fortunate that acoustics and æsthetic considerations are so often in harmony. The fan-shaped auditorium, which is obviously desirable from the aspect of viewing the picture, is equally desirable from the point of view of sound. The unbroken flat walls of old-time kinemas, the decoration of which presented such difficulties, must be replaced by a number of convex surfaces. The one-time fashion of lofty auditoria, which resulted in a barn-like theatre, is superseded by the demand that ceiling height should be kept to the minimum; domes must, of course, be avoided.

Well-upholstered seats and expensive carpeting are obviously beneficial from the acoustic standpoint. A question which has in the past received insufficient attention is the correct design of the auditorium to ensure a satisfactory "presence," or to maintain the illusion of the speech coming from the characters on the screen.

The bulletin is illustrated by photographs of several theatres, old and new, showing examples of bad acoustic design.

Back-Sliders

IN the early days showmen used to boast that the film-pictures they showed were as steady as a lantern slide. They still are, but I know of at least one hall where, with modern equipment, the advertising slides are screened in a manner which would give an old-timer a headache. The fault seems to be a faulty lens or badly adjusted carrier, for (apart from finger-marks and other blemishes) the slides are never in clear focus all over. Slight adjustment should rectify this, but apparently the projection staff regards these commercial adverts. as "fill-ups" not worthy of attention, with the result that they are just flung on. Such treatment is not fair either to the advertisers or the patrons and reflects on the show.

A Sound Idea

I NOTICED a bright idea outside the State, Sydenham, recently. At one end of the building, beside the main road, are large louvred apertures connected with the hall's ventilating system. Beneath these L. V. Walshaw has fixed a large poster with the invitation: "Listen to the washed air coming through our ventilating plant into the auditorium and you will understand why this is the coolest kinema in the district!" It is a fact that one can hear the apparatus in action, and the sound draws attention to the poster, which then gets over its message.

APOLOGIES

My apologies to those of you who have been trying to buy the "Complete Projectionist," but have been told it is out of print. I'm doing my best to get out a third edition, but the days seem all too short.

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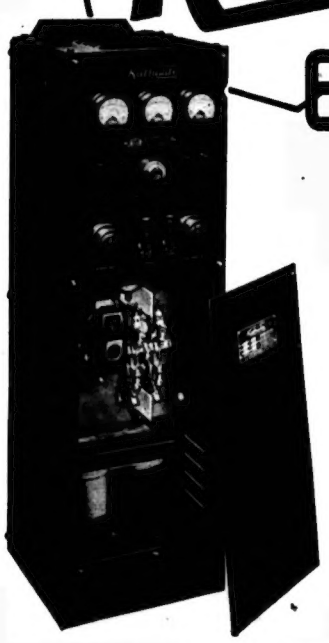

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A PROJECTOR THE OPERATOR CAN MAINTAIN

Easier Removal of Parts Required

By R. HOWARD CRICKS, F.R.P.S.

ONE day, a fortnight ago, I spent an hour trying to correct a fault in a sub-standard projector, the motor of which refused to start. It took me about five minutes to trace the fault to a lead between the switch and the motor plug, and the rest of the time trying to get at that particular wire. Having decided eventually that it necessitated half dismantling the amplifier, I concluded that it was a workshop job, and gave it up.

The same evening I demonstrated the stripping of a machine-gun, which in the space of about five minutes was in small pieces. I reflected on the contrast between these two jobs, and asked myself: Why can't projectors be made as easy to dismantle as a machine-gun? Admittedly, the projector which worried me was not a 35-mm. machine, and the particular fault had demonstrated an example of bad design: but the dismantling of any projector is a job which calls for a considerable degree of mechanical skill.

A Comparison

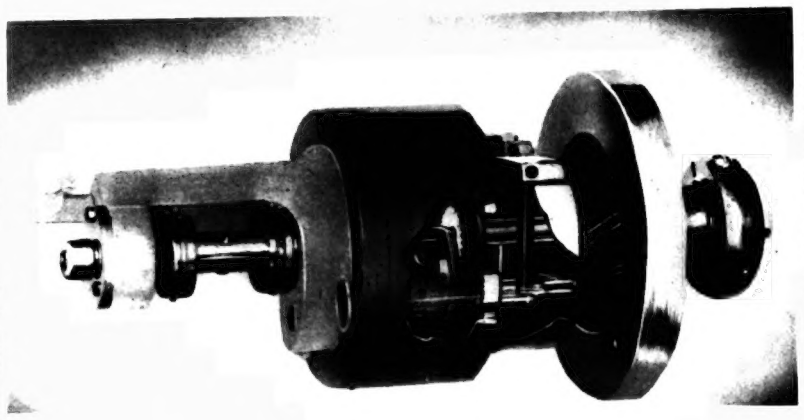
Practically all rifles and machine-guns are so constructed that the more important parts can be dismantled with the aid only of the point of a bullet, a screwdriver, and spanners being required to complete the job. Why cannot projectors be constructed on the same principle, so that spares can be fitted by any projectionist of intelligence? A machine-gun is so constructed that running repairs can be made in the heat of battle; the urgency is somewhat similar if a projector breaks down and keeps a large audience waiting!

At present the only component which is generally made easily interchangeable is the intermittent sprocket, the taper-pin fitting of earlier days being now superseded in most machines by some form of screw fitting. An exception to this is the Simplex, which, however, is in other respects the only machine in which any serious attempt has been made at easily "dismantleable" unit construction; even here, the replacement of the oilbath is, to a man without mechanical training, not quite so simple as it looks.

Let us consider how design work of a similar nature to that of the modern machine-gun could enable a projector to be just as easily dismantled.

The most necessary component I have just referred to—the intermittent motion. I would not suggest that this be easily broken up into its components (except for the removal of the intermittent sprocket), for the correct assembly of the Maltese cross is a matter of some delicacy. But the whole motion should be capable of being removed from the machine by loosening a few screws.

Ball-bearings are one way out of the difficulty; if proper housings are provided—not just a tight fit, but with some method of locking—a shaft carried in them will never need replacement, while the bearings themselves would be quite easy to remove when necessary. An alternative is to make each unit—that is to say, sprocket, shaft, gear and bearing—replaceable as a whole, the



"Exploded" view of the Simplex oil-bath showing oil level and interior mechanism

Simplex and Kalee have gone a considerable way towards this, but there is still room for simplification. The trouble is that if the motion is withdrawn towards the film side of the machine, the gate gets in the way, or if in the other direction the gearing must first be dismantled.

A projector differs from a machine-gun in that it has shafts and bearings which wear. Now, there is only one method by which new bushes can be fitted upon a shaft which is itself worn, and that is by making the shaft tapered, as in the old Pathé machines—and the fitting of such bushes is emphatically a job only for the skilled mechanic; a taper reamer is too fascinating a tool for use in unskilled hands.

hole through the main casting being sufficiently large to clear either the sprocket or the gear.

As to the intermediate or idler gears, the system introduced in the Super-Simplex is quite satisfactory, the gear running upon a dead shaft; the shaft and bushes can be made sufficiently cheaply to be replaced immediately they show signs of wear.

The Sprocket Roller

A component that should be more easily replaceable than it is on some machines is the sprocket roller. The same applies to the fire trap rollers, which, because they are apt

Continued in next column

to be unnoticed, may get clogged with dirt, which makes them stick on their shafts and wear flats, which will very soon cause film damage.

Gate runners should be more often replaced than they are. The method of construction of the runners and aperture as an easily detachable plate is quite good, except on the score of expense of renewal. The runners must, of course, be replaced simultaneously with the skates. Another component which should be more easily replaceable than it is is the heat-shield behind the gate.

Overhaul in Situ

The manufacturer might object that such a simplification of projector repair as I have outlined would deprive him of quite a profitable source of business. However, I am not putting these ideas forward as a means of economy to the exhibitor, and I do not believe that any economy would result in practice, because, even if labour costs were reduced or eliminated, the cost of replacement units would be higher. My chief argument is that the exhibitor would get better service from his projectors, since he could have them overhauled without sending them away from his theatre. In all probability, a greater number of spares would be used, just because of the greater ease of fitting.

One final point: One often sees costly precision projector components just dumped down in the store cupboard, with little attention to avoid damage; the oilbath is probably resting on the sprocket teeth, improving neither the teeth nor the shaft. For each projector there should be a substantial wooden box, with partitioned compartments for all components, so that the utmost care may be taken of them.

The Editor's Letter Bag

THE BOON OF THE MOBILE KINEMA

I have just returned from a tour of the Highlands of Scotland where I have been driving and operating a "mobile kinema" a Ford 10 van and a "Western Electric" unit.

I cannot mention names of places, of course, but at one little town last week, 60 miles from the nearest railway station and 30 miles from the nearest kinema, I had amongst my audience at least eight people who had never seen or heard a movie show before.

They told me it had been a great event in their small town that night and thanked me for coming. I assured them it was a great pleasure for me to give them their first film show on behalf of the Ministry of Labour Entertainments mobile cinema.

NORMAN SMITH.

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FACTORS WHICH PRODUCE A GOOD PICTURE

Foot Candles and Lumens

BY A CIRCUIT ENGINEER

MY recent articles on training projectionettes has elicited some interesting correspondence, not only from managements, but also from intending recruits to this Industry. At least one of these, indeed, was no lady, but proved to be an educated refugee from Nazi persecution.

Although of mature age, he was anxious to learn projection, partly to occupy his time and his mind, and partly to show, in a small way, his gratitude to this country for the asylum it has given him. There must surely be many others like him, whose services could be interested, and, in fact, I believe that one of the medium circuits has already diluted its projection staffs along these lines.

The previous articles mentioned dealt with the finding and keeping of girls and women for operating, or projectionettes as they prefer to be called. What's in a name? Well, everything in this case, because as was argued in the articles, and as time has proved the psychology of the matter is well worth every attention. Too much stress cannot be laid upon the necessity for coaxing recruits, especially women, into the novel and noisy environment

Down to the Business

With this cardinal aspect always in mind, therefore, let us look at the next regular step in projection, after the initiation. The new operator, projectionist, or projectionette, as may be, is now assumed to be able and willing to run the show. How good can it be? In the old pre-war days, the show was never good enough; a good operator was never satisfied; a bad manager was always dissatisfied. But the light was always better at the show round the corner!

Now the screen illumination is a matter which is definitely in the hands of the kinema management and staff. The other half of the show, the sound reproduction depends upon the state of the copy, and the skill of the servicing company, in everything except sound control, of which more anon. But the projectionist can improve or spoil any picture by his handling of his arc.

Some hints on this were given in a recent article, which pointed the way to keeping a consistent standard of illumination. Consistency in any one kinema, throughout the programme is undoubtedly of prime importance, particularly because the eyes of the audience adapt themselves to whatever the standard may be, and are contented and not strained as long as that standard is consistently maintained. And here, even before an explanation of light standards, let it be recorded that audiences have been presented with screens having a brightness of 1.5 foot candles (in S. Wales) to 22 foot candles (in the Midlands).

Low Standards Measurable

But although an audience adapts itself, this is not good enough to excuse low standards. It also explains why a district supervisor, passing from one theatre to the next may well find fault with the one as compared with the other. It must be stated, however, that many such complaints were not justified, and, again emphasising present day psychology and almost compulsory "staff good will," it is advisable for both sides to have an understanding of the true standards in screen illumination.

There are two factors involved in the lighting of any screen, there are the intensity of the light and the amount of it. In other words, quantity and quality. The standard of quality is measured in foot candles. The standard of quantity is expressed in lumens. The relation between the two can be explained as one lumen is the quantity of light upon a square foot of the screen whose quality (or brightness) has the intensity of one foot candle.

A scientist may shudder, but a projectionist can conveniently memorise a lumen as a square foot candle.

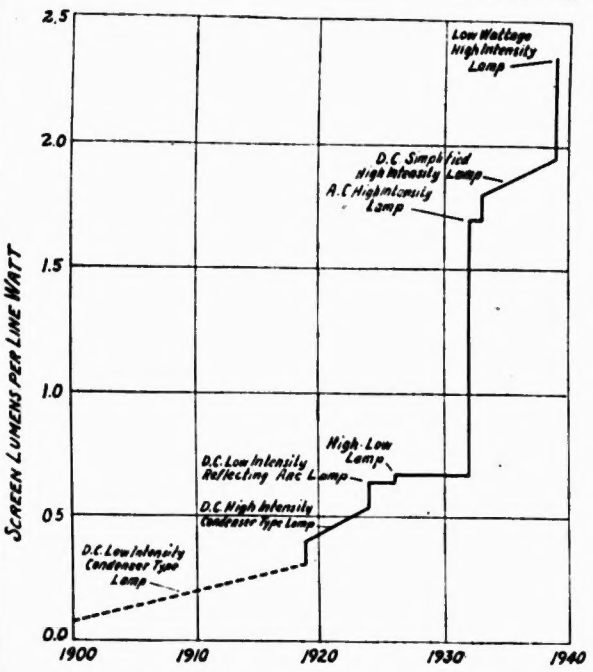
Now to scotch the bogey (not bougie) of "throw." The "throw" is the distance from the projector lens to the screen, and has nothing at all to do with the amount of light reaching the screen in theory. In practice, the beam of light (which, in an ideal kinema, should never be seen) is subject to interference by smoke and dust particles, and, of course, with bad air-conditioning it is these which are seen and not the beam.

How Light Behaves

In pure air, or space, light goes on for ever. In a truly parallel beam it loses nothing in intensity however far it persists. In a diverging cone it is subject to the law of inverse squares, which, for the moment, can be taken to mean that it never dies, but only fades away until nothing but a most delicate instrument can detect it.

However, when an ignorant projectionist, or innocent projectionette, boasts about, or complains of, the long throw in the particular kinema, the point is that because a long throw is usually associated with a large kinema, so also is a wide screen. A wide screen has height in proportion, and so we get a large area. Therefore to maintain equal intensity of light in foot candles over a larger area in square feet, we must have more lumens.

Or, conversely, which concerns the disgruntled district supervisor, the same quantity of light in lumens which, in a kinema circuit may often be emitted by a standardised equipment operated under stereotyped conditions when spread over a larger screen must result in a decrease in brightness, in foot candles).



Progress in efficiency of screen light production during forty years

Typical Examples

To quote some figures as typical examples let us take the case of kinema A, have modern horizontally opposed high-intensity mirror arcs running at 60 amps. On a screen 20 feet wide and 15 ft. high there would probably be an average intensity of 15 foot candles with the shutter still, and assuming a modern objective lens. The same equipment in kinema B giving the same quantity of light in lumens through an equal lens but on to a 30-ft. screen would only give the lesser intensity of 7.5 foot candles, a much poorer picture. Because the first screen has an area of 300 sq. ft., which, having an intensity of 15 foot candles, means 4,500 lumens in quantity.

The same 4,500 lumens when spread over the larger screen with an area of 600 sq. ft., reduces the intensity to 7.5 foot candles. So that, the other way round, reducing the width of a screen by one-third results in twice the intensity of light.

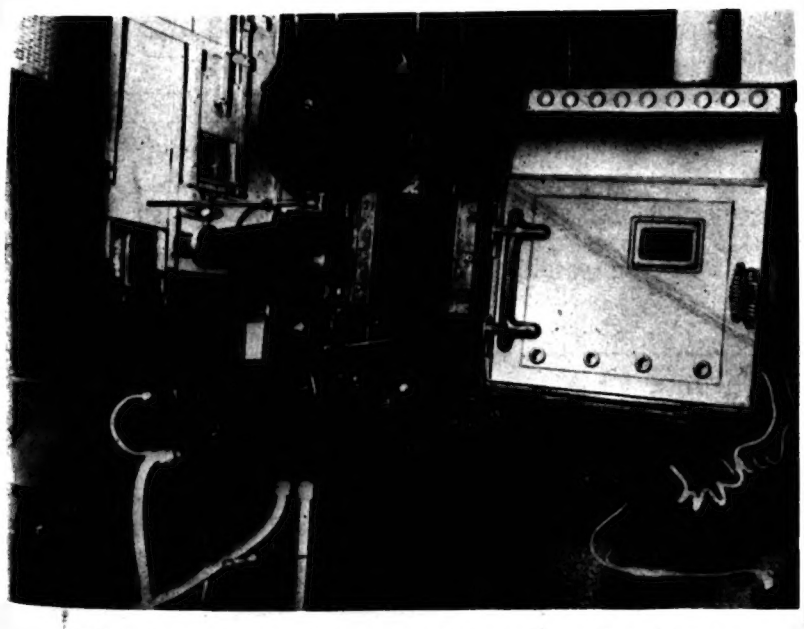
Screens too Large

It is a fact that there are several kinemas in this country which have screens much too large for their needs, and merely present a wide expanse of dullness. Changing the lenses, and masking the screen will frequently give a more pleasing picture, always brighter and often having better viewing angles. So that the operator who is reproached for a poor screen by comparison with a competitor should first find out the relative screen sizes, for, in many cases, there will be found the truth and the remedy.

CHANGE OF ADDRESS

The Brush Electrical Engineering Co., Ltd., announces that its London office has moved from 38, Kingsmay, to Bush House, North West Wing, Aldwych, W.C.2. The new telephone number is Temple Bar 6262 (three lines).

THIS WEEK'S PROJECTION ROOM



RCA High Fidelity sound apparatus is installed in the Theatre Royal, Waterford, LG106 type being employed

NEW GUILD GROUP IN THE SOUTH-WEST

Well-Attended Meeting at Bovey Tracey

FOLLOWING its policy of establishing "cells" in various parts of its area, the Devon and Cornwall Court of the Projectionists' Guild held its inauguration meeting of the Exeter and Somerset Group at the Cinema, Bovey Tracey, on July 27.

K. C. Johnson opened the meeting and announced that the chairman was unable to attend as he could not leave his theatre, which had Sunday opening. The Secretary then welcomed Mr. Collin-Wells, managing director of the Cinema, Bovey Tracey, and Mr. Osborn, the manager. W. F. Gilley, of Torquay, was also welcomed, and Mr. Trinder of Exeter, also Mr. Friend of Totnes.

Benefits of the Guild

The meeting continued with a review of past and future activities of the Court, and the Secretary stated that this new addition to the already powerful Court would spread even further as soon as projectionists realised the benefits which could be obtained from the Guild. He expressed his appreciation to all those members who had attended and also to the many others who had come along to see how the Court was progressing.

Letters were read from the Chairman, M. Leacy, who pointed out the educational opportunities offered to all projectionists in the Guild, and from A. E. Battrick, in which he stressed the point that juniors should take full advantage of the Court as they were the projectionists of to-morrow. After the war patrons would again demand a flawless performance, and it was up to every junior to give himself a background of solid technical knowledge.

Exhibitor's Tribute

Maurice Prince, a prominent South-West exhibitor, also paid tribute in a letter to the fine work his own projectionists had done. He admired the fine work the Court had done in such a short time, and he was entirely satisfied with his Guild staff.

The Secretary stated that the Exeter and Somerset group of the Court would now be given lectures and meetings would be held every two months. Local affairs would be carried out by S. Salway and L. Copp, who were committee members.

Training Juniors

Mr. Williams, the Court's educational officer, then gave a review of the Technical Education section of the Court.

At this point Mr. Osborn asked if there would be any difficulty in a junior starting the course if he had no knowledge of mathematics. Mr. Williams replied that a junior required no more than a knowledge of elementary arithmetic to start the course. The course dealt with very simple problems at the beginning of the course and slowly advanced into science and projection details.

Mr. Gilley suggested it would be a good idea to offer some form of a prize for those juniors who had taken part or whole of the course, and this would encourage the lads in this form of education.

K. C. Johnson replied that it was a good suggestion and that the matter would certainly be put to the annual meeting which is to be held next month at Plymouth.

Two new members were then put to the meeting for application of membership, these being F. Petherick and P. Watson.

Mutilation Troubles

Then followed a discussion on the general affairs of the Court. Mr. Osborn asked what had been done about the mutilation of prints. K. C. Johnson replied that renters had been appealed to, and also projec-

Continued on page viii

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INSTALLING THE ALDRICH INDUCTOR

For Immediate Use or as Stand-by

DURING the past few months, due to the recognition of its qualities in solving projection problems, the Aldrich Inductor has been winning many new friends. Exhibitors have been surprised at the results which have followed its installation. Over 300 kinemas are now equipped, the cost working out at about £25 each.

Ease of Installation

The simplicity of the Aldrich Inductor is easily apparent. Whilst its function is amongst the most important of kinema requirements, the installation calls for no high degree of engineering skill. The instructions which follow will enable installation to be carried out easily and in a very short space of time.

First it should be noted that an Aldrich Inductor is required for each projection arc lamp. This is so that each inductor may have a period of rest, whilst its opposite equipment is in action. In the most unlikely event of one of the inductors breaking down, the remaining unit will operate both projectors for an indefinite period.

In most situations, Inductors can be located under the projector bases, this being the most convenient position for effective operation. The next best position is at the point where the original motor generator or rectifier was situated. The latter position calls for a little heavier wiring than in the former position.

Connecting-up

Aldrich Inductors are connected up directly to the 200 250-volt a.c. mains. For this purpose it is suggested that a pair of 7/.044 v.i.r. cables be carried from the single-phase meter to a 30 ampere I.C., D.P., switch fuse. Two pairs of 7/.029 or 7/.035 v.i.r. cables are taken from the "dead" side of this switch to two 15 ampere switches of the same type each preferably located on the back of the projector stands or at a convenient position on the projection-room wall near at hand. These 15-ampere switches maintain complete control of the equipment regardless of the amperage used.

The "dead" sides of the 15 ampere switches are then connected to the inductors on the primary side. These connections are in the form of bakelite bar connectors and are located underneath the cover plate in the base. The "neutral" cable should be connected to the single terminal and the "line" to that terminal marked with the voltage available from the local mains, i.e., 200, 230 or 250 volts. See that all connector screws are quite tight regardless of whether they function in the circuit or not.

Connect the heavy cable lugs in the base of the inductor directly on the arc lamps by means of 100-ampere flexible asbestos cables. Any arc leads within the actual arc lamp which are not of this capacity should be replaced by 100-ampere flexible.

Testing the Inductor

To test the inductors when the wiring has been completed, trim the arc lamps with 8 mm. Alternalux carbons (copper coated 90 amperes). The carbons in both positive and negative positions are the same as no d.c. crater is to be formed.

Set the control knobs of the inductors at the position marked 1. This will allow the lowest current flow from the inductor. Throw in the 30 amp. main switch and then the 15 amp. local switch of one arc. Then strike the arc as in D.C. practice.

If the voltage at the mains corresponds closely with that stated on the primary tapping to which the leads have been connected, the arc characteristics will be approximately 55 amperes at 23 volts, a consumption of about 1¼ kilowatts. Should the resultant screen illumination at this position be insufficient for the screen size it will be found that position 4 will provide 75 amperes at 24 volts and position 8 85 amperes at 52 volts, the intermediate positions giving corresponding increases. The consumption at position 4 will be in the neighbourhood of 1¾ kilowatts and at position 8 approximately 2¼ kilowatts.

High Efficiency

The general efficiency of the Aldrich Inductor is in the neighbourhood of 93 per cent. and the consequent power factor is also high. The maximum demand charge called for will therefore be correspondingly low. In many kinemas the maximum demand has remained at under 2 kilowatts for long periods, only increasing when both arcs have been left in operation at once for a sufficient length of time to register the increase. This can easily be avoided and is, in fact, due entirely to careless operation.

The light from an A.C. arc at 80 amperes is comparable with that provided by the modern H.I. arc lamp operating at 45 amperes D.C., but the high efficiency of the A.C. equipment provides this illumination at a cost of less than a third of that of the D.C. equipment.

Arc Lamps Employed

Aldrich Inductors operate satisfactorily on all types of arc lamps, but it is a recognised fact that the coaxial type of arc lamp offers the best screen illumination. The angular type of arc, if the angle is not too acute, will also give quite good, evenly distributed light.

As there are no valves or other breakable parts in the Aldrich Inductor very many years of good reliable service are obtainable from the equipment.

As a precaution against breakdown in rectifier equipment, many exhibitors have installed the Aldrich Inductor as a stand-by.

GUILD ACTIVITY IN THE SOUTH WEST

Continued from page vii

tionists, but the battle still raged. All members of the Court were extremely careful with the copies and the damage was done by a few projectionists throughout the country who think little of their jobs.. There had been no complaint of mutilating prints by members.

K. C. Johnson said that R. H. Cricks, of the KINE. and IDEAL KINEMA, had done well in bringing the matter of mutilation to the notice of all in the Trade, and that he would like all matters appertaining to this mutilation "racket" brought to his notice.

The question of damaged transit cases was discussed, and it was stated by the Secretary that renters' cases were doing as much damage to reels as was being done by the mutilation.

A hearty vote of thanks was accorded to Mr. Collin-Wells and to W. F. Gilley, who again expressed their admiration as to the Court and the policy it stood for.

At the invitation of Mr. Collin-Wells, the members adjourned to a near-by hotel where a tea had been prepared for all. Thanks were here accorded to Mr. Osborn, manager of the theatre, and to L. Copp, member and chief projectionist of the Cinema, Bovey Tracey, for a very enjoyable day, and a successful one.

During the tea it was pointed out that two members had travelled 130 miles in all for the meeting and that others had come from Totnes, Torquay, Axminster, Exeter and other surrounding districts.

BECKWIN CONTRACTS
At Home and Abroad

At home and overseas the firm of Beck and Windibank, Ltd., theatre furnishers of Birmingham, which has for some years enjoyed a large export trade now reports that it has in hand an order for 598 modern tip-up chairs for Iceland, and are shipping this month 879 tip-up chairs for the Transvaal.

At the present time Beck and Windibank is busy, having in hand orders for Orient, Ayr; Picture House, Dunoon; Playhouse, Manchester; Rialto, Higher Broughton; Picture House, Jarrow; New Theatre, Oxford; Hippodrome, Tidworth; Garrison Theatre, Bulford; Garrison Theatre, Larkhill; Theatre, Berwick; Windsor, Penarth; Palace, Warfington; Granada, Liverpool; Astoria, Liverpool; Palace, Halifax; Savoy, Lincoln; Regal, Harrogate, etc. A renovation contract at the Empire, Longton, has just been completed.

A HIKE WITH THE MIKE
Reginald Foort's Holiday Venture

ON Bank Holiday Monday Reginald Foort had a half-hour Forces broadcast in which he gave a very interesting "Kinema-type Interlude," using the "mike" to illustrate "A Day in the Country," and compering his own recital. The music ranged from his own "Chou-Chou" train departure to many well-known tunes and songs relative to the journey, in which was joined "The Hunt," had "Tea for Two," called in the "White Horse Inn" and came inevitably to the "End of a Perfect Day," and managed to "Keep Smiling" as his signature tune heralded his departure.

Here was the musician and showman combined—the key to his constant and continued success. I am quite aware that organists reading the above will say, "All very well, but there's nothing original in this stunt, we've all had a shot at it." Yes, certainly, but "not on the air," because only Sandy Macpherson and Reg. Foort are allowed to use the "mike" in their broadcasts.

If this somewhat short-sighted policy on the B.B.C.'s part was removed (provided that all script was submitted beforehand), organists could put over the air many excellent interludes they have used in their kinema recitals, which would certainly have a very much higher entertainment value and be of much greater musical interest than many of the hurried, patchy medley programmes so often submitted.

The shortest B.B.C. time allowance is 15 minutes, which compares very favourably with the average 12 minutes of kinema time allowance in most theatres.

Even if the "mike" could not be used, many of these interludes would to a great extent explain themselves if a very few words of introduction were said by the announcer. Who will try out the idea and strike a note of change in organ broadcasts?

A. W. O.

"V" SONG BY V. J. LEWIS
On Stirchley Organ

The Victory V campaign was made a feature of a week's organ interludes by V. Johnson Lewis at the Pavilion, Stirchley, Birmingham. This organist has a nine-unit Christie, and is given every help, co-operation and publicity by Manager C. A. Richardson.

In addition to painting large white Vs on the pavement outside the theatre and on the car park, a large V, coloured red, white and blue, has been flashed on the screen by means of a slide in between the showing of each film. V. J. when fire-watching recently wrote a Victory V song specially for the interlude, based on the rhythm of the Morse code V (. . . —) in 6/8 time, and it was presented as the finale to each recital.

This organ had been "silent" for some time before this organist was appointed, and a great "come-back" has been achieved by giving programmes of contrasting interest, from symphony to swing, to the audience of 2,000, who are also very pleased when given a chance of community singing.

There is unfortunately a snag in this venture, as this organist adds in his post-script that he is expecting shortly to take up full-time defence work. Till then I wish him success.

A. W. O.

Alfred Richards, manager-organist of the Odeon, Wealdstone, has been invited by the B.B.C. to make two broadcasts from the theatre during the next month—one to the Forces on August 14 and one to overseas listeners on September 6. Each will be an organ interlude lasting 15 minutes. This will make Wealdstone the first Odeon in the London area—outside Leicester Square—to provide an organ interlude for the radio, and the kinema has been wired for the purpose. Mr. Richards has, however, broadcast something like 40 times before—from the B.B.C theatre organ before it was destroyed and from the Odeon, Weston super-Mare.

FOR SEPT. 15 RELEASES

Compiled by A. W. Owen

"DANGEROUS MOONLIGHT"
(RKO-Radio)

CERT. U. 8,640 ft. Reg. No. Br.Tr.4259. Reviewed in KINE. July 3, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Anton Walbrook, Sally Gray, Derrick de Marney.
ATMOSPHERE.—Spectacular romantic melodrama in war time settings of a Polish flying officer's thrilling courtship, marriage, separation and reconciliation. The theme is a struggle between love and honour.
ORGAN.—"Moonlight" Sonata in C Sharp Minor, Beethoven (N.C.), first movement only, "Adagio Sostenuto," and last section of "Presto" third movement.
NON-SYNC.—As organ, recorded on H.M.V. D.B.2406 by Backhaus, solo pianoforte.

"LADY WITH RED HAIR"
(Warner)

CERT. A. 7,019 ft. Reg. No. F.3929. Reviewed in KINE. May 29, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Miriam Hopkins, Claude Rains.
ATMOSPHERE.—Period romantic melodrama, based on the theatrical career of a famous American actress, Mrs. Leslie Carter, the red-headed wife of a Chicago Socialite, divorced from her husband.
ORGAN.—"Three Dream Dances," Suite (No. 2), Coleridge-Taylor (Ascherberg), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8876 by the London Palladium Orchestra.

"I'LL WAIT FOR YOU"
(M-G-M)

CERT. U. 6,527 ft. Reg. No. F.4280. Reviewed in KINE. July 17, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Robert Sterling, Marsha Hunt, Virginia Weidler.
ATMOSPHERE.—Gangster regeneration comedy-drama, telling of a young racketeer, hiding from the police, who finds romance on a lonely, peaceful farm. The dramatic opening serves as a prologue to the pastoral romance.
ORGAN.—"Fight Agitato," J. Engleman (Bosworth), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C. 1078 (International Radio Orchestra).

"FLYING WILD"
(Pathé)

CERT. U. 5,693 ft. Reg. No. F.4215. Reviewed in KINE. July 3, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—East Side Kids, Dave O'Brien, Joan Barclay.
ATMOSPHERE.—Juvenile comedy-melodrama describing the latest adventures of the East End Kids, who are now employed in an aircraft factory and prevent valuable blue-prints of planes being stolen.
ORGAN.—"Orpheus in the Underworld" Overture, Offenbach (Hawkes), finale allegro movement only, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. B.D.676 by the Black Dyke Mills Band or on Parlophone E.10833 by Dajos Bela Orchestra.

"LUCKY DEVILS"
(General F.D.)

CERT. U. 5,568 ft. Reg. No. F.4183. Reviewed in KINE. June 12, 1941.
PUBLICITY. One 12-sheet, one 6-sheet.
STARS.—Richard Arlen, Andy Devine.
ATMOSPHERE.—Comedy-drama of adventure describing the tit-for-tat feud between a newsreel cameraman and a news distributor girl friend, embracing humour, sabotage and romance.
ORGAN.—"Petite Suite de Concert" Suite (No. 3), Coleridge-Taylor (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2372-3 (London Symphony Orchestra).

"THE COWBOY AND THE BLONDE"
(20th Century-Fox)

CERT. U. 6,111 ft. Reg. No. F.4285. Reviewed in KINE. July 24, 1941.
PUBLICITY.—One 6-sheet.
STARS.—George Montgomery, Mary Beth Hughes
ATMOSPHERE.—Romantic comedy of a cowboy who is engaged by a Hollywood film company, antagonises and then tames a shrewish girl star. After many manufactured mishaps the romance is completed.
ORGAN.—"Cowboy," foxtrot, Carr (Walsh Holmes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Decca-Brunswick F.6283 by Sidney Lipton and his Dance Orchestra

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